

FAMOUS
MONSTERS
OF FILMLAND

AUGUST No. 34 K 50¢

A WARREN MAGAZINE

FAMOUS **MONSTERS** OF FILMLAND

**SEE
THE
FIRST
PHOTOS-
HORRORS OF
SPIDER
ISLAND!**





Latest DR. Jekyll Joke: "Knock! knock!" "Who's there?" "Mascot." "Mascot who?" "I got my mask caught on my face and now I have to HYDE in the pages of *FAMOUS MONSTERS!*"

DON'T BE A DROOP-OUT

A "droop-out" is a person who picks up this magazine and puts it down without buying it, thereby missing the time of his life. Or her life (for girl-ghouls shiver & shake and quake with laughter at our pretty pages too).

Don't commit the crime of your life by passing by this ghoulden opportunity to join the "in" group.

Monsters are in . . . everywhere from drive-ins to kook-outs. Everywhere from a nightmare to teachers' hair. Don't be the first one on your block to be a square—get this issue and get that round-eyed look of tingly terror!

We dare you to read this issue! If you aren't shocked we'll give you a free seat in our electric chair. If you can't afford it, just say "charge it!"

—Dr. Acula



FABULOUS! A FORGOTTEN FRANKEN- STEIN !!!

When we interviewed LON CHANEY, he didn't remember playing it!

But we have the evidence—A crisp clear close-up from television (but not copied from the screen—a beautiful Studio portrait) of LON CHANEY as THE FRANKENSTEIN MONSTER!

Not to be confused with his "Route 66" make-ups (in those he was the Mummy & Quasimodo)—Karloff played the Frankenstein Monster, remember?

Something no magazine has ever shown you!

LON CHANEY as the FRANKENS-TELEVISION MONSTER will be shown in the next issue of our companion magazine, MONSTER WORLD!

Don't miss this discovery of the decade!

MONSTER WORLD

ON-SALE JULY 6TH
AT NEWSSTANDS



HERE IT IS!!

ANNOUNCING FAMOUS MONSTERS 1966 YEAR- BOOK

THE YEAR'S GREATEST
EVENT—THE ANNUAL
COLLECTOR'S ITEM OF
PRIZE FEATURES FROM
PAST ISSUES OF THE
WORLD'S FIRST FILM-
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HANDPICKED PAGES

MONSTER THRILLS GALORE

are featured in this exciting new
collectible—our 4th Anniversary—from
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cles & we in the early 80s...
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again!

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Dr. & Dr. King; Karloff, the Fearful
Cats, the little girl (Frieda Land),
the big girl (Katie Kneel), the man-
child of menace (Vincent Price)...
all your favorite favorites of fan-
dom's fiction.

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OUR COVER: the hideous Mr.
Hyde as painted by the fiendish
faint-brush of artist Maurice
Whitman.



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MONSTER MAIL CALL

PRIZES this issue to BILL COGURN, Erlanger, Ky.; LARRY & PAUL BROOKS, Los Angeles; and DOUG HARRIS, Macawata, Wisc., for valuable criticism & contributions beyond the ordinary. A filmmaker collector's item has been sold each as a gift with the gratitude of the editor.

MAIL TO "THE HUNCHBACK"

In 233 the filmbook of **THE HUNCHBACK OF NOTRE DAME** was terrifically written and well supplied with pictures. I enjoyed it immensely. The cover by Ron Cobb of Lon Chaney Sr. as Quasimodo was spectacular.—Gregory Ritter.

Cobb's cover painting was the greatest artist's conception of Quasimodo I have ever seen! **THE HUNCHBACK** was the greatest filmbook I ever read, even better than **KING KONG** is 225.—Greg Lagake

Cover best since Basil Gogos' interpretation of Henry Hull as the Werewolf of London (**FM** 234).

HUNCHBACK filmbook had great pictures—best in the book Chaney's hunchback exceeded his Phantom in my estimation.—Bill Gabut.

The filmbook was absolutely superb.—Barry Beck.

That cover painting of Q. is without question the best cover you've ever had as any of your publications. Artist Cobb has rendered a most effective representation of Victor Hugo's pathetic monster. Real feeling is in that picture; detail & skilled use of color has made it a most effective work of art. I hope you'll keep Ron Cobb painting covers. His work in art should be invaluable. Filmbook itself the pseudo-resistance of the issue & compelling, anguished treatment of the Hugo work & Universal picture. Telling the story thru the eyes of Esmeralda was a stroke of genius, and it was well earned. It is a beautiful interpretation and I only hope some of the younger readers can really appreciate it. Vivie FJA, writer/writer O wish I were worthy of all the compliments heaped on the story but the fact is that the story should go principally to one Janet Reid. It was she who was responsible for telling the tale from Esmeralda's viewpoint, & John Edwards retyped Janet Reid's story for publication, revising it slightly in the process. I incorporated some of Victor Hugo's own text here & there, edited the whole, divided the chapter heads, and wrote most of the final 3 chapters—"Quasimodo's Awak", "Death of A Villain" & "Quasimodo's Last Act". So—we all managed to get into the act.—PRL.

Graphic & profoundly moving, I found the story of Lon Chaney masterpiece, **THE HUNCHBACK OF NOTRE DAME**, the best article of its kind ever written. I first saw this 1923 film around 1925 when I was 14 (and several times since) and it is amazing how this article recreated the mood & atmosphere of the **HUNCHBACK** and I felt transported back thru the years and viewing Mr. Chaney once again.—Lamar O. Tash.

...AND HAILSTONES

You absolutely nailed a great masterpiece. The way you told **THE HUNCHBACK OF NOTRE DAME** was ridiculous. It was eating like the picture.—Frank Allen.

The only thing good about the **HUNCHBACK** filmbook was the pictures: they were great.—Jerry Chelton.

I noticed Quasimodo's egg-shaped eye was not always on the same side of his face. It changed from left to right like a bouncing ball through the article. How is this possible or was there some reason why the late great Lon Chaney could not keep this face eye over his own thru the entire film?—Gary Bersi.

Don't blame Chaney, lay it on our **Lapsed**. Where many on the letter were "blipped". This means their direction was reversed, left became right & right became left. This is usually done for emphasis, because a certain picture will look better on a page if published on the opposite of the direction in which it appears as a still. This is generally not noticeable as far as facial features go but—wood!—if the character has a scar on his face in one blind eye or is missing an ear or something similar.

THE RETUNE OF THE HUNCHBACK

I have just learned that Laurel Bell of Bileent fame is doing a musical in England of **THE HUNCHBACK OF NOTRE DAME**!!!

JOHN F. SCOTT

Temperance, Mich.

KARLOFF QUESTIONS

Is it true that Boris Karloff wrote a book called "When the Darkness Falls"?

SALVIN HAZARD JR.

Perry, Mich.

• Mr. Karloff didn't actually write such a book but he did put one together in 1946 called "And the Darkness Falls", a 688 page collection of no less than 72 weird tales of American, British, French & Russian origin, including an

introduction & notes about each of the stories. On the jacket the publishers said is part "Boris Karloff knows the anatomy of terror as a practitioner in the theater, movies & radio, and also as a scholar. He is fascinated by what he calls the hidden darkness of the human mind. But his interest goes far beyond the realm of pure terror; it includes those areas where horror is refined by wit & humor, and in this volume he has included brilliant samples of every phase of his favorite subject."

NOT A PRETTY PICTURE

Recent **Saturday Evening Post** & **Look** issues have had full length articles on monsters & their surroundings. Ye Ed & Publisher Warren have received nice plugs yet monsters on the whole are being shopped, they are not terrifying any more—they are being laughed at. To us who really love monsters and want them to have stood for, this isn't a pretty picture. I just hope that we survive the bombing and can get out alive.

I always find the real call one of the most interesting features of the magazine. **FM** has set some standard as to the letters it prints and for the younger fans this shows that there are mature fans, even if they do doubt it. I was really shocked to read in the letter columns that most fans were saying that the editor was foolish in printing his poem as tribute to Peter Lorre. I will admit that the editor's words may not have been the most eloquent eloquent **FM** ever, but I'd be disappointed but it was a poem from a fan. Fany isn't a pro in poetry but he is a fan and he loved the works of Lorre greatly. His mistake may have been an honest one, and I think it was, but it was a tribute to Lorre from one of his fans, and I was glad to see it in print. (Thank you.)

STEPHEN BARR

Moena, Tex.

FAN MAIL VERSUS...

I have just enjoyed the pleasure of reading the latest 233 issue of **FM** and I would say it is up to or beyond your usual high quality standards. I especially enjoyed the cover artwork—truly a work of art. I enjoyed your article on "Monsters At Midnight" immensely and also the "Castle of Horror" article. As a matter of fact your whole magazine was put together in the true sense of the classic subject of horror. I used to duck away from my whole age group when buying a so-called "monster book" but now I'm proud to be seen buying your **FAMOUS MONSTERS OF FILMLAND** because in my opinion it is a work of both photographic & editorial genius. I've come to realize that an interest in the subject your magazine so professionally specializes in can lead to a future of great fame & interest and I hope that someday I too can create such a work worthy of being compared to the great works of Hitch, Bradbury or Poe.

ALAN H. IRVING

Washington, DC

...FRING MAIL

I happened to pick up an issue of your campaign magazine, **MONSTER WORLD** 23, and I have come to this conclusion: it was as a whole...a complete waste of time! As to the **SHREK** review I should not have to say anything at all about this "bored" **CURSE OF FRANKENSTEIN** was outrageous, I, as well as others, don't care for these cartoon features, we simply don't buy horror magazines for cartoons stories! The article on **Don Post** was great! Even tho I knew a month and a half before about his company getting the Universal rights, the lots of the stacks and Mr. Strange as well as Mr. Post's life in the rubies told pretty to be enjoyable. "Bride of Frankenstein" I didn't like. I hope you can get Mr. Warren to pick better material (continued on page 74)



FUTURE FRIGHT FILMS

**they're
coming!
turn
page...**

weird screen thrills

THE BEAST FROM MARS is coming!

That's just one of half a dozen exploitation films on which Herman Cohen has announced he will spend \$5 million this year.

Cohen is a past recipient of the Ann Radcliffe Award for contribution to the Gothic field and some of his previous pictures include HORRORS OF THE BLACK MUSEUM and TARGET-EARTH!

At least 4 of his new films—and perhaps a 5th: SCORPIO—will be of interest to filmmonster fans & horrorscope buffs. CIRCUS OF TERROR will be among them.

And BRIDE OF THE MOON.

And—the title that really intrigues your editor—KIDNAPPERS FROM SPACE. Why does KIDNAPPERS FROM SPACE have a special fascination for me? Because in November 1929, about the time of my 13th birthday, I wrote a story called—KIDNAPPERS FROM SPACE!

Let me hasten to say that I am certain Mr. Cohen never heard of my story or even its title. In any event, the plot would be too expensive for his budget, even if he spent all \$5 million on it, because long before Goldfinger got the idea of breaking into Ft. Knox, my interplanetary thieves were making off with one of New York's tallest skyscrapers and Paris' famous Eiffel Tower! And in those days there was no James Bond to prevent it. The magazine editor stunned me when he rejected my story—I thought he would be overwhelmed to receive a masterpiece from a mere 13-year-old boy but he turned it down on the grounds that it was not sound plotting to have Nature to come to mankind's rescue when the chips were down and humanity couldn't save itself. (An earthquake got rid of the invaders.) Years later I saw a creature feature in which the situation had become hopeless—I believe it was MONSTER FROM GREEN HELL—when suddenly Nature came to the rescue in the form of a volcanic eruption of something. Come to think of it, it was a pretty bad picture; I guess that editor was right!

However, if Mr. Cohen's KIDNAPPERS FROM SPACE turns out to be about beings stealing New York skyscrapers and internationally famous monuments, I will sue him for \$5 million for reading my mind. (I probably couldn't pay him to read my story!)

prehistoric story

Edgar Ulmer goes 'way back to 1934 in the horror business. In that year he directed Karloff & Lugosi in THE BLACK CAT.

Now he is going even further back—to 5 BILION B.C. Early in April he will start spending 6 weeks in Europe, directing this picture in Rome, London & Madrid. It will be in color & c'scope.

One of his most recent efforts, seen on television, was the oft-filmed story of "Atlantida", this time called JOURNEY BENEATH THE DESERT. A modern Atlantis gets atom-bombed.

the curse of christopher

The macabre Mr. Lee is loose again in HORROR CASTLE. Is he the mysterious midnight murderer in the scarlet cloak, the homicidal maniac known as "The Executioner"? You'll have to see the picture to find out. In it, on the very night she arrives at her husband's ancestral castle on the Rhine, the young American wife of a German nobleman discovers the mutilated body of a young girl in the castle. The girl has been tortured to death in an ancient instrument similar to the infamous Iron Maiden.

The American wife (Mary) faints and when she comes to her husband, the old housekeeper, Fritz the strange caretaker and Erich the guardian of the castle's museum, all try to convince her that it was only her imagination.

Mary (Rossana Podesta) is frightened out of her wits and begins to live in an atmosphere of increasing nightmare.

Once again a young unknown woman is horribly tortured to death!

A masked figure appears in a strange dress; the spectre calls himself "The Executioner".

A 3d murder—then a 4th!—reduces the terrified woman to a state of near madness.

Finally, during a night of horror, Mary learns the answers to all her questions—but will she live to share her dangerous knowledge?

en-grave this list!

THE GRAVE MAKERS, an American Gothic film, will follow Warner Brothers' recent shock-horror success, TWO ON A GUILLOTINE.

THUNDERBALL, 4th James Bond thriller, started rolling on the 18th of Feb.

Film rights to THE FLYING SORCESS have been optioned.

Scripts on Philip Wylie's THE DISAPPEARANCE and Frank Robinson's THE POWER have been completed for producer Geo. Pal and THE ARABIAN NIGHTS is being scripted for him. He also owns Olaf Stapledon's ODD JOHN.

Tarzan On Venus is under consideration as a TV series and JOHN CARTER ON MARS has been announced by Hulbert Burroughs as the first of the interplanetary thrill tales by his father Edgar Rice selected for theatrical filming. The new Tarzan picture, at first known simply as TARZAN '65, has had its in-production title changed to TARZAN & THE TREASURE OF TORANGO.

Announced for filming, STEP IN—AND DIE! (suspense-horror) . . . THE DUNWICH HORROR AND THE COLOR OF SPACE (both Lovecraft) . . . a new version of the classic weird tale,

THE MONKEY'S PAW . . . THE GREATEST BATTLE ON EARTH, combining the colossal fisticuffs, wing beatings & tail thrashing of Godzilla, Rodan, Mothra and a new Japanese monster . . . KING KONG VS. FRANKENSTEIN . . .

JAYNE MANSFIELD MEETS FRANKENSTEIN . . . HERCULES MEETS FRANKENSTEIN . . .

THE COOL GHOUL MEETS FRANKENSTEIN . . . THE HUMAN DUPLICATOR . . . FIRST WOMAN INTO SPACE . . . OMICRON . . . PLANET OF THE DAMNED . . . PLANET OF THE APES



New movie **THE HUMAN DUPLICATORS**. Note giant in chains at left.

... BEAST FROM GREEN HELL ... CRACK
IN THE WORLD ... FROZEN CONTINENT ...
AUTOMATON ... THE PROJECTED MAN ...
THE COLOSSAL CREATURE ... RETURN OF
THE 50' WOMAN ... RETURN TO THE LOST
WORLD ... KING TYRANNOSAURUS ...
HGWells' THE PORROH MAN and WHEN THE
SLEEPER WAKES ... DEVIL CULT ... THE
SEA CREATURE ... FANTASTIC VOYAGE
... SECONDS ... MALE VAMPIRE ... DEVIL
DOLL ... CANNIBAL ORGY (Lon Chaney) ...

FAMOUS MONSTERS OF FILMLAND

and Boris Karloff as a monster in **THE HOUSE
AT THE END OF THE WORLD**.

time for terrorvision

Here are the TV networks' schedules for next
season's kookie-spookies & other bewitching Mun-
ster dramas & space-o-ramas:

Addams Family (ABC) Fri. 8:30-9 p.m.

Bewitched (ABC) Thurs. 9-9:30 p.m.

Haunted USA (CBS) Sun. 9-10 p.m.

Hercules (ABC) Sun. 7-8 p.m.

I Married A Genti (NBC) Tues. 8-8:30 p.m.

Lost In Space (CBS) Fri. 7:30-8:30 p.m.

Man From U.N.C.L.E. (NBC) Fri. 10-11 p.m.

Martians (CBS) Sun. 7:30-8 p.m.

Monsters (CBS) Thurs. 7:30-8 p.m.

My Mother The Car (NBC) Fri. 7:30-8 p.m.

Voyage to the Bottom of the Sea (ABC) Mon.
7:30-8:30 p.m.

A couple others in the preliminary stages are
Star Trek & *Jules Verne Science Fiction Theater*.

melchior's monsters

Ib Melchior is busy as an octo-pussy on a hot tin roof. The man who wrote and/or directed *THE TIME TRAVELERS*, *ANGRY RED PLANET*, *JOURNEY TO THE 7th PLANET*, *REPTILICUS*, etc., tells me over the phone that:

His *OUTLAW PLANET* went before the cameras in Rome on the 10th of March. "This is my screenplay formerly announced as *HAUNTED*

Following the success of *ROBINSON CRUSOE ON MARS*, he has prepared the script of a futuristic Swiss Family Robinson. In order to avoid any complications with the comicbook known as *Space Family Robinson*, Melchior may call the screenplay *SPACE WRECKED*, altho it is understood he has some kind of claim on the Robinson title.

First look at fiendish inhabitant of *The City Beneath the Sea*. (Gillman from Poe's *WARLORDS OF THE DEEPS*, AIP '65.)



WIZARD OF MARS will once again employ the amazing illusions & technical wizardry of David Hewitt whose many magical effects made *THE TIME TRAVELERS* so effective.

"And last but not least there'll be *CYBORG XM-1*, which can stand for either *Experimental Model #1* or *Experiment Mars #1*. Cyborgs really exist today in a limited fashion. For instance, there are about 5000 persons in the world called "pacers" because they have been operated on and electronic mechanisms have been inserted in their rib cages to assist the functioning of their faulty hearts. Dogs have had their insides altered so that they can live under water. One day human beings with cybernetically altered organisms will live in alien environments. They will live on virtually oxygenless Mars without breathing, air being introduced directly into their blood. Polarized lenses will float over their eyes. Such are the exciting prospects of *CYBORG XM-1*."

horrors from holland

Last but not least we learn from the President of Pan Film of the Netherlands that some Dutch-flavored fantastic scripts with 200 drawings apiece are available for filming and that "excellent facilities for producing scale models are available for photography utilizing stop-motion techniques." Pan Film's President, P. Hans Frank further, may be contacted c/o this magazine, and his projects include:

VALLEY OF THE DEEPFREEZE WOMEN
MAN WITHOUT A HEAD
PLEIADES THREATENS AMSTERDAM
THE MAN-MADE GOOGLE-MONSTERS
AND THE WATER-DEMON OF ALKMAAR LAKE.

down below with e.a. poe

Beware! For the Gillman cometh! Out of *THE CITY IN THE SEA*, now known as *WARLORDS OF THE DEEP*, starring invincible Vincent Price.

It's the newest terror creature from England and (if you dare) you'll be meeting it in the latest EAP weirdie from AIP.

The subject: an underwater kingdom of horror dominated by a classically cruel Captain in the fiendish guise of Vincent Price.

Yes, the Gillman is only one of his pets! Only one of the nightmares waiting for the unwary in Color & Panavision.

Research does not reveal that Poe ever described such a monster as a Gillman tho he certainly did write a fantastic poem called "The City in the Sea." Scriptwriter Louis M. Heyward has admittedly added a lot of his own scalp-prickling imagination for the film but FM readers very likely will forgive him!

the body on the beach

The story begins on the lonely storm-swept coast of Cornwall, England. A body is washed ashore, its face contorted by fear, as tho the last thing seen was sheer horror. It is the body of a lawyer who had been staying at the Tregathan Manor



FANTOMAS, at the desk of his sinister office where he directs the world's crime. A scene from the French remake of the silent classic.

House, a 15th-Century mansion now a hotel which has been inherited by Jill Tregellis (*Susan Hart*), a lovely young American. The unfortunate lawyer had last been seen in the study.

When the body is found, another American staying in the village is on hand. He is Ben Harris (*Tab Hunter*), a young mining engineer who has been investigating the blood-red stains which discolor the sea on that part of the coast. He suspects they are caused by metal deposits, theory discounted by the local fishermen. They blame the "outsiders" in their midst for the strange happenings.

They also believe, but are not prepared to probe, the legend of a lost city off their coast.

horror in the study

Ben goes to the Manor House to inform Jill of the fate of her lawyer and on reaching her is confronted by an astonishing scene. Jill is with Harold Tiffin-Jones (*David Tomlinson*) and eccentric artist, and they are in the unusual pursuit of chasing a rooster which has escaped from its cage! This is "Herbert", a most remarkable bird, kept by Harold as a pet.

Ben tries to break the bad news but hesitates when he realizes that Jill believes the lawyer to be still in the study. The study door is locked and a great commotion is heard coming from inside.



The cruel ruler of Lyonesse, the undersea kingdom. Vincent Price.

Ben breaks down the door and finds the room in terrible disorder. A weird creature scurries behind a screen, Ben throws it aside and the creature attacks him.

It is a finned, gilled thing, humanoid but not human, and extremely vicious—a Gillman!

It makes its escape thru a sliding panel which shuts tightly together after it.

the lady vanishes

After telling Jill about the lawyer, Ben confides the story of the Gillman to the incredulous Harold. Later that night Jill, left alone in the study, disappears. A tell-tale trail of slime & seaweed leads to the panel. Ben & Harold search for the means to open it but it is Herb the Bird who solves the problem for them.

Ben & a reluctant Harold, carrying Herbert, enter a steeply descending passage. Eventually they come to a ledge over a whirlpool. The ledge crumbles beneath them and they are thrown into a whirling funnel of surging waves. (A sequence borrowed from "A Descent into the Maelstrom" by Poe.)

They are spun down & down until, exhausted, dazed & deafened, they land in an undersea chamber lit by the glow of submarine volcanoes. Herbert, altho a very bedraggled bird, has also survived.

master of the marine world

They walk on and, in time, come to an opening thru which they see something really breathtaking. They are looking down on a golden city in the sea—Lyonesse, with the Shrine of the Golden Idol at its gleaming center.

A ceremony is taking place. Scores of sturdy Cornishmen face the ruler of the city, a hawk-like sharp-featured man with a diabolic air. This is The Captain (Vincent Price). The ceremony is a trial. A man has rebelled against the Captain's stern rule and is on trial for his life.

Only an oddly individualistic character named Mr. Ives (*John Le Mesurier*) dares to vote contrary to the Captain's wish for a summary sentence of death.

Ben & Harold watch the ceremony in horrified awe. After a vain attempt to rescue the doomed man they continue their search for Jill. But soon they too are captives of the Captain.

danger in the deep

Then much is explained to them. Lyonesse is threatened with destruction from the undersea eruptions and the Captain has been seeking an expert who can advise on ways of preventing this doom. The lawyer had been taken from the Manor



The hideous creature of HORROR CASTLE.

House by the Gillman in the hope that he was such an expert, as he had been reading a book on seismology at the time. But he had proved useless and, like many of his predecessors, had been thrown to the Gillman—of which "It" is only one!

The book also was seized. While the Captain had been studying it, a sketch of a beautiful girl had fallen from its pages—a portrait of Jill, the "dead image" of the Captain's long lost wife. He had ordered her capture in the belief that she really was his reincarnated wife.

Ben & Harold have learned enough to know that life in Lyonesse can be eternal or end abruptly, depending on the whim of the mad Captain. Rough justice is served by tossing erring Lyonesse residents to the voracious Gillmen who swim around the interior community hungrily and are visible thru glass panels.

The sooner they get themselves, and Jill, out of

this dreaded place, the better.

Harold professes a profound knowledge of volcanic eruptions & phenomena but this ruse fails and both he & Ben face death as quarry for the Gillmen . . .

How, aided by Herbert & the mysterious Mr. Ives, they elude this ghastly fate, and survive the worst the sadistic Captain can devise, is revealed in the final, nerve-shattering reel . . .

The idea of Lyonesse derives from an actual legend of Britain. The city is said to have existed once between the Scilly Isles and the mainland of England's Cornwall.

Director Jacques Tourneur is no stranger to shudder movies. He was responsible for THE CAT PEOPLE, a Val Lewton thriller from RKO back in 1942—a film which had cat-like Simone Simon changing into a murderous panther-like creature.

MYSTERY PHOTO

DEPARTMENT

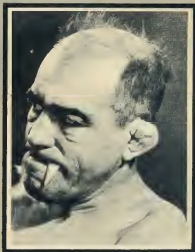
FANG MALE

He's so beautiful, if he had hair he might be a Beetle.

If he could only sing!

Can you guess where on earth—or off it—this horror character came from?

If you can't figure it out, maybe this message will help you. Just re-arrange the letters in the words and you will learn not only the title of the picture in which this monster-man appeared but the name of its star. **TOR SON CRASHED FLUBBER RAG.**



Last Issue's Mystery Guest?

Among the winning guesses were "the wicked witch of **KING SOLOMON'S MINES**" & **THE LEECH WOMAN**.

Right guesses, who got their answers in before we went to press, were: Bob Wilard, Stephen Ennos, John Morrison Jr., Chris Dow, Peter A. Beckman, Eric Bensmeyer, Ben Monahan, Paul Arnold, Dennis Baker, Leo Trambetta, Steve Padack, Bill Lerch & John Jeramson. It was from **THE HOUSE ON HAUNTED HILL**.

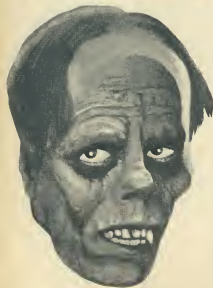
Send John Jeramson: "About the scene it's from, Nora Manning (Cecily Craig) has just screamed at everyone to leave her alone. She slams the door and walks over by her bed. She opens her overnight case and sees the grinning head. Or it could be from the scene where Lance goes into his room. The closet door mysteriously opens by itself and there he finds the same grotesque head."

Send Pete Beckman: "It was the head in Nora's suitcase when Watson (Elsie Cook) Pritchard opened it for all to see."

Only William Castle (and the head) knew for sure.

Send your guesses to Mr. E. Fotow, C/o **FM, 1426 E. Washington Lane, Philadelphia, Penna. 19138.**

CHERNOBYL A PREDICTION



"Face #1001"—there was a lot of discussion around the editorial desk as to whether this article should be published.

Was it perhaps too "unmonsterish"?

Would it be believed?

Would it be appreciated?

Finally the publisher took the bull—in this case, Clarence Bull—by the horns, and gave the green light to the publication of "Face #1001". It was featured in our 32d issue. In introducing it James Warren said: "I deem it quite possible that the article you are about to read may become the new all-time favorite."

The readers' reactions are in. Here are some of them—judge for yourself!

Excellent. Best article yet. Alone worth the price of the magazine.—Patrick & Daniel Drazen, Berwyn, Ill.

Grand, superb in every detail. It showed Lon Chaney as he really was, a human being, not just a monster actor. I know most people would not have thought that he would have played that role. Lon Chaney may never be remembered like Christ but as long as there are monster fans his memory will never die.—Rickie Faulk, Orange, Tex.

Excellent article. It had something in it that "got me", I can't describe it.—Unknown reader.

When I read "Face #1001" I just had to write to you. I think it was the best article you've ever put out on Lon Chaney Sr. It even changed my father's point of view. Ever since he bought me my sub he had been regretting it. Now he likes F'd almost as much as I do (which is incomparable).—Tom Sanders, Richmond, Va.

I never thought the man who portrayed men such as THE PHANTOM OF THE OPERA and THE HUNCHBACK OF NOTRE DAME could look like Jesus Christ while in his monster make-up. "Face #1001" was terrific.—Roger McClannan, Lafayette, Ind.

An important discovery. Should be reprinted

CHANEY

N COMETRUE!

in newspapers across the country.—Jon "Lon" Wolter, Long Beach, Calif.

Moving & inspiring. A heart-warming Christmas tale.—Terry Hesse, Toledo, O.

What a marvelous article. Photographs wonderful. I purchased several copies of the issue because of "Face #1001".—Mrs. John Hampton, Hollywood, Calif.

A stirring tribute to the memory of the greatest name in make-up motion picture history.—Lamar D. Tabb, Dayton, O.

Greatest article for 2 years. Sad yet intriguing.
—Charles Lore, Brooklyn, N.Y.

Thank you again & again for the Lon Chaney article. Any article & every article that you can get on the master of the macabre, print it. Next to Boris Karloff, also a great actor, Lon Chaney is most likely the most popular horror actor ever. —Bill Williams, Evanson, Ill.

What I enjoyed most was the story of Lon Chaney Sr.'s 1001st Pace—it was a very touching & poignant story.—Marisa Melastie, Woodside, N.Y.

I want to compliment you on your wonderful feature about Lon Chaney.—Bob Lorenzen, Pinder AFB, Okla.

The greatest article I have read in your magazine. Even tho it's not all-monster it really hits the spot! Let's have more like it!—Bill Pfaff, Wilmington, Del.

Indeed a good article and a pleasure to read. However, one story like this is fine, too much much would spoil the effect. Stills & writing were superb.—Jeff Day, Oak Harbor, O.

Great; a sensitive & inspiring look into the life of Chaney Sr.—Alan Greene, Weiser, Idaho.

Clarence Bull's "Face #1001" was spectacular. Publisher Warren may well be right when he says this may take "Mr. Monster's" place as an all-time favorite. The accompanying fotos were also shot.—Marc A. Russell, Beverly Hills, Calif.



END



**what
what**

**is it?
can it be?**

**GHoul?
DEMON?
MUMMY?**

**...turn the page
[with care!]**

answer:

**A
WEREWOLF
in a girl's
dormitory**

**no one sleeps when
the wolfman creeps**



Werewolf—Italian Style. It's his nite to howl!

They coupled it with Boris Karloff's CORRIDORS OF BLOOD.

They asked—"How much *shock* can your nerves stand?"

They called it "a new high in horror", this "ghoul in school" half of the double bill in *nervosa*.

When the moon was high in the sky . . . terror exploded!

What was the terrifying secret of the unseen monster, the blood-thirsty, kill-crazy creature that brought death in the dark and then disappeared without a trace?

A forest of fear . . . a dormitory in the thrall of the unknown as a mysterious shadow cast a spell of terror . . . and a heart-stopping ending, with

the unmasking of "the one person no one would ever suspect as the secret killer!"—these were the promises made the audiences of WEREWOLF IN A GIRLS' DORMITORY.

Some newspapers, in conjunction with publicity about the picture, released the little-known Werewolf's Chant, reproduced here *partially* as it is considered too potent in its entirety, especially if spoken aloud with eyes closed and a small piece of werewolf fur clenched in the palm of the left hand.

*"Devils & Demons
Who Walk The Skies,
Witches & Ghouls
Who live without eyes,
Heed My Plea.*



"Ex-squeeze me, please!"

It's High Moon again!



*"Dead & Destroyed of Long Ago,
Who Long to Wander To & Fro,
Heed My Cry
Spirits Who Walk Near Graves,
Tormented Souls of now dead slaves,
Heed my longing for the silver gray."*

*"Evil of All the Earth,
Sender of Boundless Woe,
Knower of All Evil Wrong,
Hear My cry and make me strong!"*

The 5th & final verse is withheld for the sake of small communities where superstition & fear of the supernatural are still strong forces, and for the sake of big cities where there are insufficient supplies of wolfsbane to combat a potential outbreak of lycanthropy.

The picture, incidentally, was known as LYCAN-THROPUS in Europe.

A mangled, mutilated body found in the woods near the dorm . . . evidence pointing to the horrifying possibility that the murderer may be half man, half wild animal . . . a witness who dies of embolism when a lethal bubble of air is injected by a syringe thru a vein into her bloodstream . . . all these added to the sinister suspense in—

WEREWOLF IN A GIRLS' DORMITORY.

END



BEWARE!
Turn
the page
if you
dare!!!
To
face
the...

HORRORS OF SPIDER ISLAND

**where
disfigurement & death
are the net result**

We've been hearing about this film for a couple of years. If memory serves us right, it was made partly in Yugoslavia. It's already been released in Latin America, where they call it **THE ISLAND OF TERROR**. Now about to be shown in the USA, you'll see it as **HORRORS OF SPIDER ISLAND**.



Once a human being, even as you & I (well, I don't know about you), this hairy horror spied this girl and now he's going into his spider-man act.



Caught in the web of the unknown.
What now? Outside an eerie humming . . .





"O, Daddy, what long legs you have!" (Only that ain't no Daddy Longlegs!)

the story

Seven female dancers are chosen in Hollywood to fly to the far East to entertain. En route, the plane develops engine trouble, wanders off course, and finally crashes in the sea.

Fortunately, there is a small island nearby and the girls manage to make their way there on an inflated rubber raft together with Gary, the man who gave them the job.

Settling out to explore their surroundings they are drawn inland by a mysterious humming sound which leads them towards a little hut in a jungle clearing. Together they enter the building and . . .

the victim

All are horrorstruck to see a man suspended in air like an abandoned puppet, supported only by unbelievably large & strong spiderwebs!

Gary runs to the man, tries to unclench the hands and lower him from the net, but it is impossible, he has to be cut down.

Leaving the gruesome discovery, Gary goes scouting for food. All but one girl accompanies him. Unbeknownst to the girl who remains behind, a huge hairy shape hovers over her; on the limb of a tree the giant Spider of the Island creeps and is about to leap on her when the girl decides to join the others and the frustrated spider retreats.

fatal encounter

Restless that nite, Gary goes for a walk in the woods. Lurking there amid the shadows is the black horror.

The spider strikes!

With superhuman effort Gary gets the hairy thing off his neck, shoots it; but almost immediately paralyzing pains hit him in his neck, he falls to the earth convulsively, hair begins to cover his hands & face! The venom of the spider is turning him into a thing of horror!

Linda loses her life

When the girls miss Gary, they go searching for him. One of the girls, Linda, wanders away from the rest, soon finds herself alone by a pool. As she kneels down to refresh herself, she sees a reflection of a ghastly half-human creature behind her.

She screams!

A hairy claw smothers her scream.

But the girls have heard and run to her aid.

Too late.

Linda is dead, just like the man in the net . . .

"we're all going to die!"

The girls get hysterical. "We're all going to be



All monsters fear fire. Or most all. Fortunately.

Sweet lovable Webster Spider who in reality is really Super Spider!



The half human horror of Spider Island.





"Mud baths have their place but this is ridiculous!"

killed!" cries Bab's when they're once more back in the hut. One of the girls reacts to this with resentment and starts pulling Bab's hair. The girls begin to fight when suddenly they are frozen by a sound from outside. Georgia is nearest the door and she lets out a terrible cry when hairy paws suddenly appear from the darkness and clutch her about the throat. She faints and her attacker disappears.

newcomers and new death

Two men arrive on the island by a little boat. They do not know the girls are there nor are the girls aware of them.

Meanwhile, the girls find Gary's gun, think he has been captured by the spider. When they hear a noise, the girl with the gun whirls . . . only to be confronted by Joe, one of the new men on the island. Later on one of the girls, Gladys, discovers the other man, Robby, and brings him back to the hut.

After some time Robby goes wandering. Gladys goes in search of him, and she discovers him at the base of a tree, apparently asleep. But when she tries to waken him, to her horror he falls over dead.

Then she hears the sinister "zum," the hum of the giant spider, and screams for help.

goodby, Gladys

Gladys runs for her life. In the shadows of the jungle we see the hideously transformed Gary. Gladys climbs a rocky precipice. Joe arrives on the scene with the gun, sees the half-human Gary pursuing Gladys, aims at him . . . but finds he is out of ammo! "Run back for ammunition quick!" he tells Georgia. But before the girl can bring back the cartridges, Gary-the-monster confronts Gladys and forces her off the cliff to her death.

the climax

Robby rushes back to the hut . . . and so does Gary. There they meet and fight. Joe is getting the life choked from him when Georgia has an inspiration, lights a torch and approaches the monstrous Joe. Joe screams and flees.

All the girls arm themselves with torches and chase the no longer human Joe. He runs into a quagmire and is sucked under by the quicksand. Those who remain alive are finally rescued from the nightmare of Spider Island.

\$1000 CONTEST

AMATEUR MONSTER MOVIE MAKERS

FM DISCOVERS
MORE
ANIMATION &
MAKE-UP
EXPERTS OF
THE FUTURE



The sun had set in Karloffornia.

It was 6 o'clock in the evening.

Before some of the people would leave the room in which they had assembled, the *Witching Hour* would have struck and midnight fled into memory. Hours later on, all vampires would be flapping toward their coffins as, with bloodshot eyes to match the rays of the rising sun, the faithful viewers would still be watching—

TWIN OF FRANKENSTEIN!

SIEGFRIED SAVES METROPOLIS!

For this was the long-awaited Time of Judging. Now it would be decided who had won the Sony DeLuxe Portable Miniature Television Sets (one to the First Place Winners in each category)

—Who had won the Automatic DeLuxe 8mm Motion Picture Cameras (one to the 2d Prize Winners of each picture)

—Who had won, as 3d Place Prizes, the Polaroid Land Cameras (Color!)

And the Lucky Ten Honorable Mentions who would each enjoy free subscriptions to *FAMOUS MONSTERS* till their 21st Birthdays—!

the monster marthon

The publisher & his experts in New York had looked at the many entries, selected the most exciting, aired the huge carton of 8 & 16mm films out to Horrorwood for final judgment.

And now the editor of *FM* had assembled about him:

Walter J. Daugherty, official photographer for both our monster magazines . . .

Wendayne Wahrman, of "Rocket to the Rue Morgue" fame and veteran fiendom meeter of the transcontinental tour, *Project 3700* . . .

Ray Craig, talented amateur filmmaker whose horror robot of *On the Bench* may still be seen (by lucky owners) in an early issue . . .

PRIZE-WINNERS

"SIEGFRIED"
FIRST PRIZE
MADONA
MARCHANT

Kansas City, Mo.
 First Prize



#2: DAVE RUSSELL,
 Beaumont, Tex.



#3: LEWIS MOTISHER,
 Canoga Park, Calif.

"SIEGFRIED"
HON. MENTION
PAUL DAVIDS

Kaneington, Md.



Hon. Mention
 GREGG GIBSON, Toronto.

"SIEGFRIED"
HON. MENTION
JAMES BOYLE

Bethpage, NY
 Hon. Mention

"SIEGFRIED"
HON. MENTION
PAT MILLER

Green Cove Springs, Fla.
 Hon. Mention

"SIEGFRIED"
HON. MENTION
STEVE
PEARLSTON

Torrance, Calif.
 Hon. Mention

"FRANKENSTEIN"
FIRST PRIZE
ROBERT
BUNDSEN

San Carlos, Calif.
 First Prize



Hon. Mention WAYNE
 KEYSER, Alexandria, Va.

"FRANKENSTEIN"
SECOND PRIZE
JONATHAN
SHIMKIN

Mamaroneck, NY
 Second Prize

"FRANKENSTEIN"
THIRD PRIZE
MIKE
DAVIDSON

Carmichael, Calif.
 Third Prize

"FRANKENSTEIN"
HON. MEN.
LARRY Q.
LAWSON

Hon. Men.
 Edmonton, Canada

"FRANKENSTEIN"
HON. MEN.
MARK
SHELDON

Hon. Men.
 Silver Springs, Md.

"FRANKENSTEIN"
HON. MEN.
CALTEN
PRODUCTIONS



Hon. Men. GREG OBERG,
 Richland, Wash.



Rotwang the Super Scientist! From Madone Merchant's Prize-Winning SIEGFRIED.

The well-known semi-professional monster movie maker Don Glut, formerly of Chicago . . . And critic Frankie Larkin.

Some had to leave as the evening wore on (and they wore out) and the p.m. hours turned to the small ones of the a.m.

But every potential prize-winning entry was viewed at least once—some seen & appreciated 2 or 3 times—by Ackerman, Daugherty & Craig.

The monster marathon of imagi-movies began at 6 in the evening and ended at 6 in the morning.

12 hours of almost continuous picture-viewing! With the reels of film, stacked like a Tower of Babel or Leaning Tower of Pisa, gradually growing smaller.

It is unlikely there was ever anything to match it in the history of filmmonsterdom.

colorful entries

The majority of the entries were in 8mm. One factor about the films that stood out & astonished the judges was the large number that had been produced in color. Some of the Frankenstein faces were mighty gruesome in such mixtures as gillman green, cyanide blue and Transylvania red; while the reconstructed city of Metropolis by Dave Russell was not to be believed.

The judges' mouths were literally hanging open and their eyes popping lorrie-like at their first look at Russell's Metropolis.

For he had not only seemingly rebuilt the original fabulous city of 50 million in exact duplication of the ancient masterpiece but, 40 years after the construction of the first Metropolis, had created exciting architectural designs of his own for Metropolis #2! Aerial skyways now connected new skyscrapers that spiralled into the heavens like dwellings for giants.

"Let's see that again!" cried FJA and Ray obligingly ran the picture backwards. But even twice was not enough and, led by the editor, several of the judges left their seats to go up within feet of the screen and stare in awe at the towering buildings, the streaming vehicles on the elevated streets, the serial traffic. "Stop that frame!" Ackerman would cry excitedly; and, "the work that went into that!" Daugherty would exclaim, shaking his head in wonder.

these secret story

Unknown till now, except to the select few who elected to film it, has been the actual story of SIEGFRIED SAVES METROPOLIS. This magazine's editor, of course, wrote the original shooting script which was purchased by the contestants for filming; these have already become collectors' items.

But now, retold in fiction form by G. John Edwards, we bring you

SIEGFRIED SAVES METROPOLIS

Chapt. 1 MASTERMAN VISITS ROTWANG

Metropolis, miracle of the future! Towering buildings miles high, clutching at the stars—millions of anti-like vehicles speeding along multi-level highways in the sky—fantastic machines beneath the ground . . .

From amongst this assemblage of the miraculous & futurian descends a one-man helicopter bearing John Masterman, Master of Metropolis. At the lower levels of the city the craft eases to a soft landing and Masterman steps out. Nearby stands the ancient laboratory of Rotwang the mad scientist, as strange & out-of-place as its occupant.

Masterman knocks on the door. Rotwang rises from his work in the laboratory and goes to the wall, pressing a button with his rigid leather-gloved hand. A small square in the door translucent and Rotwang recognizes his old companion. Immediately he opens the door for him and Masterman solemnly steps into the chamber.

At once Masterman, altho having been there many times before, is wide-eyed with fascination at the unimaginably unique laboratory. "Your laboratory never ceases to amaze me," he says.

After allowing him a long, leisurely look about the laboratory, Rotwang takes "The Boss" by the arm, saying, "Come! I will show you my latest invention."



Dave Russell with another of his extraordinary creations.

Chapt. 2 "THE IRON MONSTER"

Rotwang leads Masterman into a room where an upright cabinet stands. Dramatically, he throws open the lid. As Masterman looks on with rapt attention, a beam of light travels from the top of the cabinet to the bottom, illuminating a metallic head, arms, torso, legs & feet. All are disconnected & without animation.

"What is it?" asks Masterman in awe.

"The male counterpart of Ultima," Rotwang replies with enthusiasm. "Watch, and I will assemble him."

Rotwang steps back to a strange ray-device and activates it, and a wide beam bathes the robotic parts in light. As if by magic, the parts

move about and glide together until all are assembled into a complete humanoid robot!

"Awaken, Rex!" cries Rotwang, bending forward.

The robot's eyes blink open and stare coldly at Masterman, who stumbles back, upsetting another of Rotwang's inventions. Artificial lightning crackles electrically and shoots at the robot, encircling it in a weird halo of light.

Rotwang is horrified. "My god, Masterman! You've activated the growth ray!"

Chapt. 3 "KONG-SIZE REX"

Suddenly the robot begins to grow before their very eyes. They flee from the laboratory as the



Winner Russell strikes again! This time with a kingsize spider.

robot's enormous body bursts out thru the roof, meanwhile destroying priceless apparatus. The robot, now the size of King Kong, ambles away from the ruins, wandering off into the interior of Metropolis.

Rotwang rushes back into the debris and searches frantically for a strange little box. He returns to Masterman, holding it up to his gaze: "Our only hope, John Masterman?"

"What is it?"

"Another of my inventions—a crude device for time travel!"

"You must use it at once!" states Masterman.

"Right!" replies Rotwang. "Only one man may be able to help us now—Siegfried!"

Rotwang hurriedly turns a switch and he vanishes thru the curtains of time, into the era of Siegfried, super-hero of the Nibelungen sagas. Rotwang finds Siegfried asleep, his sword at his side, having bathed in the blood of a dragon. Now, because of that, he can communicate with and command all earthly creatures.

Rotwang touches Siegfried, who awakens as alert to danger as Tarzan, his sword drawn to defend himself against a possible attacker.

But Rotwang explains: "Put your sword away—I come in peace but on an urgent mission."

And the scientist of the future tells his story to Siegfried.

Chapt. 4 "THE FLAME CREATURE"

"So you must take me to a fire-breathing dragon," Rotwang concludes.

Siegfried is puzzled but complies. "I do not understand many of your strange meanings but I will help you. Come!"

A short distance away a dragon lies basking in the sun. A giant bird swoops down and alights on its tail and the dragon, awakened, flings the avian into the air with no effort. With a lazy blast of its breath, the dragon shoots the bird down in flames.

Siegfried and Rotwang enter the scene and Siegfried calls to the dragon.

"Ho, dragon!" cries Siegfried. "We have a job to do. A friend to help and then you can return to your daydreams of tasty morsels." Siegfried motions to Rotwang: "Follow me!"

The men climb upon the dragon's tail and from that vantage point upon the dragon's back, Rotwang turns the dial on the time-device and they slowly fade from sight.

Chapt. 5 "ROBOT ON THE RAMPAGE"

The dragon, Siegfried & Rotwang suddenly reappear on the outskirts of Metropolis. On the horizon they can see the giant robot thrashing about in the midst of giant buildings. Half the city lies in ruins. When Rex wrecks he wrecks recklessly!

Rotwang removes a syringe from a portable instrument-case and tells Siegfried, "Assure the dragon this won't hurt. I'm going to give it a shot of my growth serum."

And he gently drives the needle thru the dragon's scales.

As Siegfried & Rotwang climb down from the dragon, they watch as the great beast begins to grow at an enormous rate, till at last it is as huge as the robot itself.

Rotwang hurriedly runs to his helicopter, which is parked nearby. Siegfried follows. Rotwang urges him, "Quick—get in this machine with me!"

The helicopter slowly ascends beside the dragon and Siegfried cups his hands, shouting: "Drakken! Seek out the metal monster! Breathe flame upon it!"

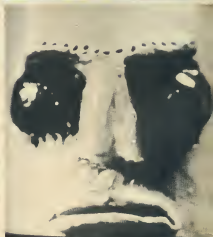
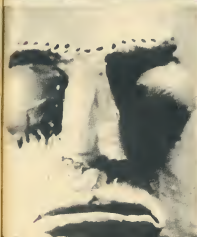
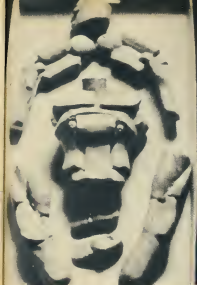
Chapt. 6 "BATTLE TO THE DEATH"

The dragon rushes forward and the robot turns to face his attacker. The two leap at each other and wrestle thru the ruins of Metropolis. Flames shoot high into the sky as Siegfried & Rotwang survey the scene from above.

The robot grips the dragon in its vice-like grip and tries to crush it and for a moment it seems that all is lost. But the dragon blows a stream of fire into the robot's eyes, momentarily blinding it.

The dragon moves back slowly from the robot until it is at the proper range, then opens its mouth wide, issuing forth a cloud of smoke & flames.

The robot staggers back but the flames envelope him from head to toe. Soon the metal skin surrounding his interior machinery starts to melt



Before your very eyes, thru the camera magic of Mighty Monster Maker Madona Marchant, Rax the Robot is invisibly assembled and comes to eye-popping life!



Drekkan the Friendly Dragon (except when he's fighting mad robots) from Madona Marchant's SIEGFRIED SAVES GREEN STAMPS (oops!)

away like wax and the complicated mechanisms controlling his movement explode and catch fire. The robot collapses, slowly dripping into slag, and the dragon rejoins Siegfried.

Now the robot is nothing more than a heap of smoking metal & broken plastic . . .

Siegfried has saved Metropolis!

secrets of metropolis

Prize-winner Dave Russell explained to us how he went about creating his version.

"When I first received the 2 scripts I read them over and decided on the Siegfried film as the one that offered a better outlet for my imagination. As I read the script over again I could begin to visualize the way the scenes ought to look. The same day I bought 3 boxes of toy blocks and began the long process of building the master city of the 21st Century.

"The city of Metropolis (the first one in the early scenes) stood 3' high (the capitol) and covered about a 5' sq. area in my bedroom.

"The cars on the monorails were animated.

"The illusion of depth was achieved by 'forcing perspective', that is, for instance, actually making a railway diminish in width the further into the set it went and by not cutting the tops of the cardboard buildings in the background square to the tabletops but slightly angling them back into the city. The advantage of this technique is that the final effects give a true feeling of perspective & depth to the city. I captured this feeling in only 2 shots in the beginning of the film. Both of these scenes are felt when viewed; so is the feeling of movement established. These 2 scenes make the whole city sequence worth the time & trouble spent on it." We agree!

how "drakken" was done

"The building of the dragon was the most difficult task in the production. Never having attempted 2-dimensional animation, I was hardly prepared to attempt animation in the 3d dimension! But I went about construction optimistically. As you'll see I had to finally use a string to hold up the sagging, top-heavy head. Oh, the agony of seeing that (censored) string on film! It lowers film grade at least 2 letters! I won't go further except to say its body was made of moulding clay; its wings, heavy card-paper & wire; its eyes & teeth, buttons & toothpicks. The movement has hindered due to internal structure and as a result movement was not of the quality I'd hoped for." Good, nevertheless.

the metal monster

"The robot, Rex? That was easier but much more disastrous and costly in the long run. The torso, legs, feet & arms were mostly cardboard with a few plastic, metal & glass trimmings.

"The head was all plastic and made of model auto parts. This was the part that was always toppling off the torso and breaking apart. This catastrophe would hold up the shooting schedule at least 2 days each time it shattered—which numbered about 6 times! 12 lost days!

"The legs were my biggest problem, tho, because they were of straight cardboard tubing and had to be jointed at knee level. Jointing was done by notching the front & back of the leg, enabling it to move somewhat. I didn't foresee that the weight of the torso, head & arms could possibly cause Rex to fall and break his leg, rendering it immovable at the time of shooting.

"The arms were jointed with a nut & screw which were no trouble altho the length of their swing was limited by the torso's shape.

"The feet were weighted so that the whole figure (which stood a good 18" tall) could stand upright when it was in its positions during animation."

the horror in the bedroom

Editor's Note: Fellas, better not let your parents read this part!

"When it came time to burn the runaway robot, it was like having to throw a prize fish back into water. The entire burning of the robot was unfortunately not filmed only because we were not prepared for a volcano-like eruption in my bedroom. I would have had the burning on film except not only did the camera run down but we had a fire on our hands—literally! The 'lava', pouring from the small opening in the back of the robot's head, rained down on the camera, the second city (I built 2), the floor, both beds & their covers . . . not to mention ourselves.

"What you see on film gives only an inkling of what happened the nite we had a firework display indoors! I'm still wondering how to replace a scorched ceiling . . ."

final secrets

"Rotwang's lab door, the time machine's ray, the growth ray, the machine that activated Rex,



Sample of Frankenteine to Come in next issue's installment is Honorable Mention Winner Greg Oberg in one of the several make-ups required in TWIN OF FRANKENSTEIN.

the dragon's fiery breath, and the static electricity in the lab, all were achieved by individually scratching each tiny frame with a super-fine needle-like instrument of my own making. This was then painted over with India ink to add the flame-red coloring of the dragon's breath." *The effect was quite startling & worth waiting for.*

No secret was winner Russell's great personal interest in the contest. He concluded by saying, "I envy you, the judges—I wish I were one for the sake of being able to see every one of the films that the rest of the fans sent in. If I had my choice of prizes, that would have to be it: being able to see all the entries!"

fiendish laughter

"I am abashed at this putrid film. Please forgive me," wrote Lewis Mofisher in a note attached to his version of METROPOLIS. But the judges felt he had nothing to be ashamed of, in fact he was awarded 3d Prize! "No need to apologize," they said; "we liked your city and especially the

picture's unique ending."

At a later showing of (Miss!) Madona Marchant's First Prize Winner, critic Reid Gardner, himself an artist, commented on the far out artwork and complimented "the strange mood of acting, the picture's natural artistry and the Harryhausen-type animation which was better than the man-in-suit Godzilla."

The judges got a good laugh out of the octopus in Pat Miller's production as the sea-creature presented the credits with its various tentacles.

#1 FRANKENSTEIN winner Robert Bundsen provided more good laughs with the great title work done on his Backyard Productions.

#2 FRANKENSTEIN winner Jonathan Shimkin's film was a full half hour in length, in color, with a great castle, "great directing & editing" (said Ray Craig), "best Otto" (the hunchback servant; all agreed), and a memorable performance as a dead dog given by Pretzel von Walton.

Next issue we will present the rest of the winners' fotos, more stills from their pictures and the story of TWIN OF FRANKENSTEIN!

END

37



SEE



NEXT PAGE!

THE STONE MEN STRIKE!

...and really rock Maciste

The Italian Superman of the past, Maciste, has fought human vampires, faceless men, even gone to Hell.

Now it's **MACISTE VS. THE STONE MEN.**

It all begins in the ancient city of Samar when an enormous ball of fire appears in the sky and smacks into the earth. Shortly thereafter, strange beings appear in the mountain near Samar . . . strange beings of stone.

The queen of the stone men, Selene, lies in a mysterious trance, and it is believed that the only way to revive her is for a royal youth who resembles her to be sacrificed.

Gladus, Prime Minister of Samar, does not like the way things are going and sends for the

only man capable of combatting the menace of the stone men: Maciste!

Before he can prevent it, a young girl, Bilis, is captured by the stone men. When Maciste attempts to rescue her, he himself is set upon by the stone men and taken in chains to the subterranean chambers beneath the palace of Samar where Bilis is being prepared for sacrifice.

But Maciste escapes and saves Bilis.

The stars in their courses approach a mystical conjunction: will their stellar rays & vibrations bring Queen Selene back to life?

See the picture and you will see a lot of action and learn the answer to this and other questions.



Chosen for sacrifice to revive the Queen of the Stone Men!

The Mighty Maciste smashes one of the huge rock monsters!



END



DR. MR. JEKYLL & HYDE



**“They” have been
Horrifying & Haunting
Audiences since 1887!**

the terrifying transformation

IT was the night of the 9th of May, 78 long years ago. In Boston playgoers (for motion pictures were not yet the world's best entertainment) were shocked & thrilled when, before their very eyes on stage, the great actor Richard Mansfield turned from man into monster. Mansfield later recorded

a vivid description of his thoughts & emotions on that memorable occasion. He wrote:

That night in the third act where, as Jekyll, I grasped the potion, swallowed it, writhed in the awful agony of transformation and rose pale & erect, the visualized embodiment of Hyde—an age of apprehension seized me and I suffered a lifetime in the silence in which the curtain fell. In another instant I realized that silence was a tribute of awe & terror, inspired by the reality of the scene, for thru the canvass screen came a muffled roar which was the sweetest sound I ever heard in my life, and I breathed again.



Harry Belafonte as Hyde of half a century ago.

Mansfield continued to play Jekyll & Hyde off & on for 20 years, becoming as familiar in the eerie role to an earlier generation of horror fans as Bela Lugosi was to a later countryful of DRACULA addicts.

Countless dramatic versions of J&H have been presented thru the years, in opera houses, tent shows, airdomes & the greatest legitimate theaters of the country. It has even been adapted

as a brief thrill-skit for vaudeville.

On 12 Sept. 1887, Mansfield staged it at the Madison Square Theater in NYC.

rival monsters

In St. Louis a producer named Oscar Dane wrote

FAMOUS MONSTERS OF FILMLAND

his own version of *Jekyll & Hyde* and it frightened audiences for many seasons in towns large & small in central Missouri. Dane, with a keen eye for publicity, while touring the more backward and gullible portions of the state, advertised that his Mr. Hyde "must be kept chained in a box car en route & in the theater".

Mansfield's only real rival with the character was a German-American actor named Daniel Bandmann. A critic of the time gave the opinion that Mansfield's interpretation was "weird". Bandmann's "grotesque".

In 1888, Mansfield's fame as the unwitting fiend had spread across the ocean and he was invited to England to enact his bloodcurdling role. Suddenly an announcement came from London that the rival, Bandmann, would open in his own version a month earlier! Mansfield, distressed by the idea that Bandmann might appear first as Jekyll & Hyde and steal his thunder, rushed to London in order to prevent Bandmann from becoming the Badman first.

Mansfield rehearsed his cast nite & day in order to open on 4 Aug. 1888, 2 days before Bandmann. Suddenly, from an unexpected quarter, on July 26th a Howard Pool, actor-manager of several minor theaters, gave a dramatic version of the Stevenson story in an outlying district a scant 10 miles from London! Mansfield was mortified but the author, Stevenson himself, came to his rescue and declared only Mansfield's version was "the real McCoy."

Mansfield appeared on the 4th of August as scheduled and the critics were unanimous in their approval. "Weird", "sombre", "saturnine", "mystical" were among the spooky adjectives they applied to the play. "On the plane of the fantastic & macabre," they wrote, "there has been nothing in the experience of living theatersgoers compared to it."

Two nites later Bandmann presented his unauthorized version. But it only proved that evil does not pay, for it flopped.

Mansfield continued to enact the role he had originated up to within a few months of his death in 1907.

captured on celluloid

In 1908, for the first time that we have record of, the famous horror story was recorded on film. It was a silent short made in the USA. Two years later the Danes made another version, short and, of course, still silent. A complete history of the Jekyll & Hyde pictures appears at the end of the article so we won't list them all here. Suffice it to say that:

In 1920 it was simultaneously filmed in both Germany & America. The foreign version was called DER JANUSKOPF or JANUS-FACED, meaning double-faced, as Janus was a mythical god of the Romans, who believed that he had a face on the back of his head as well as the front. The Jekyll-Hyde character in this production was played by Conrad Veidt, already famous for his characterization as the sleepwalking kidnapper & killer in THE CABINET OF DR. CALIGARI, and a young actor from Transylvania who had previously frightened audiences in THE NECK-



Fredric March in 2 stages of the transformation. Note in picture at top that he is not yet as shaggy as in bottom photo, where it is also noticeable that his teeth have lengthened.





Louis Hayward stars in the 1951 SON OF DR. JEKYLL.

(REPRODUCED BY PERMISSION OF EVERETT)



"I am going to tell you my secret . . . so horrible that no one can share it with me and live."

LACE OF DEATH. Oh, yes, his name was Bela Lugosi.

The American version starred "the great profile," the man who, when photographed from left or right, was incredibly handsome: John Barrymore. The fact that he was so good-looking made his transformation all the more terrifying when he assumed the personality of the vile Mr. Hyde. However, altho Barrymore did employ a certain amount of make-up, building up his head to a balding pyramid-like peak, darkening his skin & lengthening his fingers, he accomplished the major portion of the transformation from good self to bad by the power of his acting alone. By today's standards, when seen revived on TV on a program like "Silents, Please!", the Barrymore performance sometimes strikes a note of humor in some viewers as he seems to hop about the screen like a frog as a hot tin skillet but his skill was sufficient unto the day to turn spectators of the 20's gray with fear & trembling.

the ghoulden statue

Then came the first talkie version and the performance that won a gleaming golden Oscar for Fredric March for his Academy Award role of 1932. Over 30 years before **THE 7 FACES OF DR. LAO**, March developed 7 distinct character types for his portrayal of the dual-personality. These varied make-ups were necessary in order to show the disintegration of the kindly Dr. Jekyll into the hideous incarnation of his evil inner self.

Hyde, when he first appeared in the 1932 version, was not fully developed to the ultimate of his bad side, as he slowly gained more freedom and descended deeper & deeper into an abandoned life of crime & wickedness, he changed visibly for the worse.

It took 5 hours to apply the make-up showing March at his worst.



Who can blame her for fainting—after seeing the horrible Mr. Hyde at the window!

Chapt. 1

"Can A Men, Dying of Thirst, Forget Water?"

Dr. Henry Jekyll (pronounced Gee-kill) believes man's evil nature can be driven from his body by medical means. Absorption with his work keeps him from his fiancée, Mariel Carew (Rose Hobart), but she is ever in his thoughts.

Chapt. 2

The Amazing Theory

"London is so full of fog," Dr. Jekyll tells a scientific assembly, "that it has penetrated our brains, set boundaries for our vision. As men of science we should be curious & bold enough to peer beyond it into the many wonders it conceals. My analysis of the human psyche leads me to believe that man is not truly one . . . but truly two." He astounds his listeners by declaring his belief that the day

may not be far distant when chemical separation of 2 selves will be possible and evil will vanish

Chapt. 3

The Prisoner in the Body

The great experiment!

Locking his laboratory door, Dr. Jekyll excitedly creates the solution to free him from evil. His mixture bubbles, fumes, smokes, changes colors, goes totally black and finally becomes transparent.

He drinks the elixir.

Chapt. 4

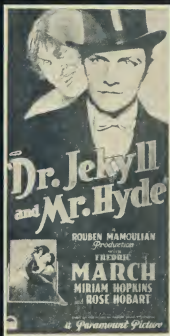
Released!

A mad montage of faces & places whirls thru his brain; a barrage of voices assaults his ears.

And he gazes in horror into a mirror to see reflected there the hideous, ugly, awful sneering face of his alter-ego, the man to become known as Mr. Hyde.



Berrysore version of 1920, same year Veidt played it in Germany with Lugosi.



**Original
movie posters
from the
Paramount
version.**



"A glass of milk each before retiring is my secret for good strong teeth," reveals Mr. Hyde in the Frederic March version.



Hydra attacks his friend Lanyan. (He survived, was later seen in **MARK OF THE VAMPIRE**.)

Chapt. 5
Horror in the Night

Grabbing a cape & hat, this human monster scurries out into the dark streets of gaslit London, hunched of body, eyes watery & sunken & red-rimmed, teeth blackened & protruding, hair a bushy mat, fingernails long & claw-like on hands turned brown & hairy.

A coarse, gross, brutish creature!
He seeks out Ivy Parson (Miriam Hopkins), a dance hall girl whom he had doctored earlier.

Chapt. 6
The Power of Evil

He is alarmed to find that, once begun, the transformations cannot be controlled: they now over

power him *without* the drugs.

As Hyde, he haunts Ivy. She, not knowing he is one & the same person, comes to him as Dr. Jekyll to tell of her nocturnal terror. Later Hyde confronts her with the knowledge of her confession.

Chapt. 7

"You Must be the Devil"

Ivy's eyes start from her head when Hyde tells her what he knows. "Impossible!" she cries: "I was alone with the doctor!" Hyde laughs. "I am going to tell you my secret," he growls, "a secret so great that those who know it cannot share it with me . . . and live." Afterwards he strangles her.

Chapt. 8

Maniacal Murder

Tortured by his secret, Dr. Jekyll goes to his fiancée to break his engagement. The horrible Hyde personality overwhelms him and when Mariel shrieks in terror and her father rushes to her rescue, Jekyll kills the old man with a cane, then flees.

Chapt. 9

Unholy Suspicion

Jekyll's best friend, Dr. Lanyon (Holmes Herbert), has begun to suspect something wrong and now confronts Jekyll in his study. His dread surmise is confirmed before his very eyes. But Mr. Hyde drinks the antidote and is once again Dr. Jekyll by the time the police arrive.

Chapt. 10

The End of Evil

A spasm seizes Jekyll. His face contorts, changes, he is once again the horrible Hyde. He grabs a knife and springs at Lanyon—when a pistol shot rings out. The bullet finds its mark . . . and kills two men in one.

In death the good side asserts itself and the body becomes that of Dr. Jekyll, who dreamed to benefit all mankind, only to have it turn into a nightmare. But the road to progress & perfection is paved with many brave lives.

hidden Hyde facts

The author, Robert Louis Stevenson, literally dreamed the story. His wife described the occasion: "In the small hours of one morning I was awakened by cries of horror from Louis. Thinking he had a nightmare, I awakened him. He said angrily, 'Why did you wake me up? I was dreaming a bogey tale.'" After his dream, he wrote the story at red heat, just as it had come to him in his sleep.

A nephew of the author, also named R. L. Stevenson, played a small supporting role in the picture.

Fredric March appeared in 110 scenes as Jekyll, 108 as Hyde. He delivered 216 speeches as Jekyll to 81 as Hyde but the latter were more difficult in proportion since he had to disguise his voice.



Spencer Tracy in the psychological horror version of 1941 done by MGM.

Hyde menaces Miriam Hopkins in 1932 edition.





Boris Karloff appeared in the 1953 version of the Abbott & Costello spoof of Stevenson's story.



THE MANY FACES OF JEKYLL & HYDE

- 1885—Xmas. Book first on sale in London. By mid-1886 over 40,000 copies sold in England!
- 1887—May 9. Play opened in the Boston Museum. Took city by storm! Richard Mansfield starred.
- 1888—German-American actor Daniel E. Handmann presented version similar to Mansfield's in New York. "Production received with great favor."
- 1899—Greatest hit of his career scored by young Henry Brodribb Irving in London play version written by J. Comyns Carr.
- 1908—Silent short by Selig. First known film adaptation.
- 1910—Danish silent short.
- 1912—Thanhouser version with Harry Benham & James Cruze. (See *FM* #25, Oct. '63.)
- 1913—Universal version with King Baggott & Jane Gail.
- 1915—English 2-reel feature in Kinema-Color.
- 1915—HORRIBLE HYDE (take-off), Lubin production with Jerold T. Hevner.
- 1915—MISS JEKYLL & MADAME HYDE (take-off) with Paul Scardon as the Devil.
- 1919—Sheldon Lewis in full length silent.
- 1920—DER JANUSKOPF (JANUS-FACED) with Conrad Veidt & Bela Lugosi, German.
- 1920—Arrow Production, comedy with Hank Mann.
- 1920—WHEN QUACKEL DID HYDE, (take-off), Aywon production with Charlie Joy.
- 1920—John Barrymore version, Paramount "Mansfield was the greatest Jekyll-Hyde of his generation," said Lloyd Osbourne, stepson of Stevenson, "but John Barrymore has gone him one better."
- 1924—DR. PYCKLE & MR. PRYDE with Stan Laurel (2 reels).
- 1925—Take-off by Standard Cinema Corp.
- 1932—Fredric March Academy Award sound version for Paramount, directed by Rouben Mamoulian.
- 1932—DR. JEKYLL'S HIDE (take-off), 1 reel Universal comedy.
- 1939—Pixilated Pictures version (take-off).
- 1941—MGM version starring Spencer Tracy, Ingrid Bergman & Lana Turner.
- 1951—SON OF DR. JEKYLL, Louis Hayward; Columbia.
- 1953—ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE with Boris Karloff; Universal.
- 1955—DR. JEKYLL'S HIDE, Warner Bros. Looneytune cartoon.
- 1955—DR. JEKYLL & MR. CUMMINGS, the Bob Cummings TV Show.
- 1955—Michael Rennie in live version on *Climax*, CBS/TV.
- 1957—DAUGHTER OF DR. JEKYLL with Gloria Talbott & Arthur Shields (he transformed, not she); Allied Artists.
- 1959—THE UGLY DUCKLING, broadly based on the J&H theme, with Bernard Bresslaw; Hammer.
- 1961—HOUSE OF FRIGHT (first announced as THE TWO FACES OF DR. JEKYLL, later JEKYLL'S INFERNO) with Paul Massie (as J&H) and Christopher Lee; Hammer production released by American International.
- 1961—THE TESTAMENT OF DR. CORDELLIER with Jean-Louis Barrault, French.
- 1962—Date not verified. Milton Berle telecast. Hyde mask by Dick Smith.
- 1963—THE NUTTY PROFESSOR (take-off), Jerry Lewis; Paramount.
- 1964—DOCTOR JEKYLL with Franco Andrei, Italian. Seemed to closely follow the Fredric March script.

END

YOU AXED FOR IT

5 FOTOS on these 4 pages have been selected to represent requests contained in from 400 to 500 letters. If there is something you would especially like to see in print, just let Dr. Acule know about it. You can contact him by writing to Dept. UX4, 1426 E. Washington Lane, Philadelphia, Penna. 19138.



Outer Limits monster makes appearance (and what an appearance!) for RANDY WILLIAMS, ALVIN MERCER, MICHAEL CHIARO, JOHN ZIEMANN, MIKE MALTESE, MARVEN BLAND, TONY MARKOWSKI, NORMAN ROEBBAMEN, HARRIET PICCIURSO & JAMES KELLY.



Everybody's favorite, The Frankenstein Monster of Universal Studios, shown for BOB & RICHIE ALDRICH, DAVE & DENNIS DENINO, BARBARA ACHINO, RANDY SIMCIC, ALLAN YANKIELUN, PAUL TOMECK & JERRY BLUHM.



INVADERS FROM MARS are back to frighten EDMUND NACCASH, MICHAEL ARMSTRONG, STEVEN ROSENBLUM, STEPHEN RANEY, DON McCULLOUGH, OAVE & MARK FISSEL, JIM OALTON, SHARON MUNCE & WM. KELLER.

Nobody requested this film. Because nobody knew it existed! But for the many of you interested in the work of fellow amateurs, here's a scene of Ches. Pertington as the vampire, selecting another victim in the British home-made horror movie, **CASTLE OF TERRORS** (1964). For TIM MILLER, MIKE HOGAN, FRANK RIVA, EMILIO FERNANDEZ, DOUGLAS WARNER, OAVIO RENWICK & JAN LIPSEY.





The tripe-eyed mutant from *THE DAY THE WORLD ENDED* (1956) stalks again for WAYNE HDLT, RDBT. HANCOCK, PATTY TORZA, PAT QUINN, RICHARD J. ALMEN, GERRY MERKEL, DAVE SZUREK, RUSSEL BELLINGER, GERALD SARAUEN, RICK & STEVE McHONE, CRAIG KEMPER, ROBT. DAVIS, DAN RODRIGUEZ & RICHARD GOFF.



The late Sir Cedric Hardwicke was featured in this one, **THE GHOST OF FRANKENSTEIN**. Here Yip (Bela Lugosi) spurs the monster (Lon Chaney) on to bad deeds.

PRINCE OF DARKNESS

old friends
taken by the
Lord of Death
last year

DEATH TAKES A HOLIDAY was the film that introduced us fantasy fans to Prince Sirkki. In this memorable role, Fredric March was Death personified, holding the heartstring of each human life in his lethal hands.

Last year Prince Sirkki took 35 lives from among those still living who have contributed during their lifetimes to horror & monster movies. We are indebted to reader Barry Brown (long may our 13-year-old fan live!) for the compilation of this list.

FAMOUS MONSTERS OF FILMLAND



Deeth claimed the director of this 1920 version of DR. JEKYLL & MR. HYDE. John Barrymore played Mr. Hyde, above.

JANUARY

- 10: HENRY SHARP, 77 British stage actor who starred in the English stage production of *Arsenic & Old Lace*, in which 2 "sweet" old ladies entertain lonely old men—with arsenic. He died in London.
- 19: G.B. MULCASTER, 73, a veteran of hundreds of films & stage plays. Among his stage roles was numbered one of the first productions of *Dr. Jekyll & Mr. Hyde* and *The Ghost Train*.
- 21: JOSEPH SCHILDKRAUT, 67, winner of 2 Academy Awards. One was given him for his performance in *THE TELL-TALE HEART* in 1942, based on the terrifying tale by Edgar Allan Poe. He is one of the few performers ever to receive such an honor for a horror role.
- 30: ALLEN ADLER, 47, Hollywood screenwriter. It was he who wrote the screenplay for *FORBIDDEN PLANET*, the famous futuristic spectacle of wonders on the world of Altair-4, of the mystery of the ancient Krell, the amazing Robby the Robot—and the unforgettable Monster from the Id. He also co-wrote the original story for *THE GIANT BEHEMOTH*, the prehistoric monster that sent all England fleeing in terror before its crushing weight.

MARCH

- 6: EDWARD VAN SLOAN, 82, who needs no introduction to readers of *FM & MW*. A long-time horror favorite, featured in *FRANKENSTEIN*, *DRACULA*, *THE MUMMY*, *THE PHANTOM CREEPS*, *THE MAN WHO RECLAIMED HIS HEAD* and . . . *DEATH TAKES A HOLIDAY*. He died in San Francisco of natural causes.
- 11: CLEO MADISON, 81, early silent film star. One of her most memorable performances was in *THE SEVERED HAND* in 1916.
- 22: ADDISON RICHARDS, 61, familiar character actor. In 1961 he was featured in *THE FLIGHT THAT DISAPPEARED*, the story of an airplane full of passengers kidnapped by aliens from outer space.
- 23: PETER LORRE, 59, one of the most famous horror actors who ever lived. After starring in innumerable roles, notably "M", *MAD LOVE*, *STRANGER ON THE THIRD FLOOR*, *MR. MOTO*, etc., his death was the tragedy that darkened the year.
- 25: NESDON BOOTH, 45, British actor who appeared in *SPACE MASTER X-7*, starring Bill Williams, and the film version of the play, *The Year The Yankees Lost the Pennant*, which had as its co-star Ray Walston (of *My Favorite Martian* fame). He died of a heart attack.

APRIL

- 4: GEORGIA CAINE, 88, veteran stage actress. She appeared in films for a short while, the first being *TOWER OF LONDON*, the spectacle of the mad Richard III, played by Basil Rathbone with diabolical finesse. Also in the film, in the role of "Mord", was Boris Karloff, and as Richard's brother, young actor Vincent Price.



It's a wonder Georgia Caine didn't die of fright when she appeared with Boris Karloff in *TOWER OF LONDON* in 1939. But she lived to 88, R.I.P.

THE GIANT BEHEMOTH is dead—and so is the men who co-wrote his biography.



71. LOUIS MERRILL, 52, who had a principal role in 1957's *THE GIANT CLAW*. This was the story of a gigantic "roc" from outer space that terrified the world. As it was not flesh & blood but composed of "anti-matter", it was impossible to destroy the ferocious creature by any known means.



HOW TO MAKE A MONSTER. In addition to this monster, the Teenage Werewolf & Teenage Frankenstein were seen in the picture . . . one of many horror films in which the late Morris Ankrum acted.

15. HAROLD SCOTT, British film character actor, died at the age of 77. One of his last roles was in Hammer's *THE BRIDES OF DRACULA*, starring Peter Cushing as vampire-slayer Abraham Van Helsing.
18. BEN HECHT, 70, famous author who co-produced *THE SCOUNDREL*, a classic fantasy film of 1935, written by playwright Noel Coward . . . who just died recently.

29. JOHN S. CLUBLEY & J.M. KERRIGAN. Clubley had starred on the Broadway stage with Boris Karloff in *Arsenic & Old Lace*, while Kerrigan (76 years old) also knew Karloff and had been featured with him in *THE LOST PATROL* in 1934. He also appeared in small roles in various early Universal horror films.

JUNE

7. PAUL CARPENTER, 43, English film star who was featured in *FIRE MAIDENS OF OUTER SPACE* in 1955, and was recently seen in a small role (that of a radio announcer) in *FIRST MEN "IN" THE MOON*.
7. RICCARDO GUALINO, 85, Italian film producer. Among his various epics were the well-done *ULYSSES*, starring Kirk Douglas as the legendary adventurer who met a Cyclops, and *HERCULES*, with Steve Reeves as the Grecian demigod.
16. SARAH ROSENBERG, 90, silent film actress who appeared in almost a dozen of Lon Chaney's silent films.
17. CLARENCE BADGER, 84, silent film director. He directed Chaney Sr. in *QUINCY ADAMS SAWYER*.
20. MINNETTE BARRET, 80, veteran stage actress. She starred in the original Broadway stage production of Mary Roberts Rinehart's *The Bat* in 1920, and again in its revival in 1937.

AUGUST

4. SIR CEDRIC HARDWICKE, 71, famous Anglo-American stage & film actor, who starred with Karloff in *THE GHOUL*, with Lugosi and Chaney Jr. in *THE GHOST OF FRANKENSTEIN*, and with Raymond Massey in the fabulous *THINGS TO COME*. One of his last roles was in an episode of *The Twilight Zone* in which he played a cantankerous & eccentric inventor. As it happened, Robby the Robot shared the honors with him on the credit list.
16. JACK PENNICK, 69, little-known actor who had a minor role in *THE BEAST FROM 20,000 FATHOMS*, the filmization of Ray Bradbury's short story "The Foghorn".
23. LOUIS POLLOCK, 60, who wrote the original story for the British film *THE GAMMA PEOPLE*, starring Paul Douglas & Eva Bartok. The thriller featured scientifically created zombies, soul-dead murder machines.
28. LUMSDEN HARE, 89, pioneer character actor whose last role was in *THE FOUR SKULLS OF JONATHAN DRAKE*. It would be appropriate to note here that the 1959 film bore a mysterious curse. It is not for us to try to explain it, but since its release, 3 of its stars and its director have died—and all after only a few years following the film's premiere. The casualties of this curse are: *Lumsden Hare*; *Grant Richards*, hero of the film, who died at the age of 46; and *Henry Daniell*, the villain, who died at the age of 60. Both of the latter died in 1963. The 4th & so far last victim is Edward L. Cahn, director of over 50 other films—notably *ZOMBIES OF MORA TAU*, and *THE SHE-CREATURE*—who also passed away in 1963. Coincidence or curse, who can tell?



Scene from **THE GAMMA PEOPLE**, Columbia 1956. Its author is with us no longer.

SEPTEMBER

- 2: **MORRIS ANKRUM**, 68, long-time supporting actor, who died in Pasadena of trichinosis. Having accepted almost exclusively horror-science fiction film roles, his credits include **ROCKETSHIP X-M**, **FLIGHT TO MARS**, **HALF-HUMAN**, **FROM THE EARTH TO THE MOON**, **EARTH VS. THE FLYING SAUCERS**, **INVADERS FROM MARS**, **THE GIANT CLAW**, **HOW TO MAKE A MONSTER**, **GIANT FROM THE UNKNOWN**, and numerous others.
- 18: **ROBERT N. LEE**, age unknown, died of a heart attack. He had scripted the 1939 **TOWER OF LONDON** for Universal.
- 24: **FRED WILCOX**, 59, film director. He directed **Walter Pidgeon**, **Leslie Nielsen**, **Anne Francis** & **Robby the Robot** in **FORBIDDEN PLANET**.

OCTOBER

- 6: **FRANCES ROSENWALD**, 60, Hollywood screenwriter. She co-scripted **THE LEECH WOMAN** with **David Duncan** in 1959, for Universal-International.
- 23: **GAGE CLARKE**, 64, died of cancer. He was featured in the role of a priest in **THE RETURN OF DRACULA**, starring **Francis Lederer** as the infamous Count.
- 27: **ROBERT PEPPER**, 48, Hollywood stuntman, who often doubled for **Lon Chaney Jr.** in his more energetic roles.

NOVEMBER

- 7: **JOHN S. ROBERTSON**, 86, film director. It was he who directed **John Barrymore** in the dramatic silent version of **DR. JEKYLL & MR. HYDE**.
- 10: **SAM NEWFIELD**, 64, director. He directed low-budget films such as **THE MASK OF THE DRAGON** and **THE LOST CONTINENT**, never really achieving widespread fame.
- 22: **GEORGE TOMASINI**, 55, film editor, died of a heart attack. Tomasini had been chosen by **Alfred Hitchcock** to direct all of his more recent films, such as **PSYCHO** and **THE BIRDS**. The final version of these show the high quality & skill of this man.
- 23: **T. HADLEY WALTERS**, playwright, died on **Boris Karloff's** birthday at the age of 67, as the result of a fall down the stairs at his home. Walters was the author of the stage play **The Ghost Parade**, which was a great success in England.

DECEMBER

- 10: **PINA PELLICER**, 24, Mexican film actress. She took her own life. In one of her best known roles she played the wife of **Macario**, in the film of the same name. **MACARIO** told the story of a Mexican peasant who was haunted by the **Spirit of Hell** when God gave him the power to heal the sick with literally a touch of his hand.

END

RRORSVILLE... HEADLINES FROM

Forrest J Ackerman will be in London at the end of August and looks forward to meeting British filmmonster fans who will find him from the 27th thru the 30th (and possibly a few days earlier and a few days later) at the Mount Royal Hotel, Marble Arch, Mayfair.



Fritz Lieber

FM's campaign to launch Fritz Lieber as a famous monster (it is our opinion that he could be another Claude Rains, Basil Rathbone, Henry Hull) is resulting in action: he's to be screen-tested for the role of THE WIZARD OF MARS!

Don Shay, editor & publisher of Kaleidoscope, is bringing horror fans something they've been waiting for a long time: a full-length book biography of the man who created KING KONG and MIGHTY JOE YOUNG—Willis O'Brien!

"Aside from documenting his work," he told me, "it will also be the first and only revelation of the personal aspects of O'Brien's tragic but rewarding life."

Shay, to be sure, has a treasure-house of exclusive info, gotten from those who knew the mild-mannered white-haired cinematographer the best: Daryne O'Brien (his widow); Ray Harryhausen (his protegee); Marcel Delgado (O'Brien's model-maker); Merian C. Cooper (producer of KONG, MIGHTY JOE, etc.) and many others. They all gave Don their fullest cooperation in helping to chronicle the life of the greatest monster animator Magic Town has known.

THE LOST WORLD, SON OF KONG, THE LAST DAYS OF POMPEII—"In O'Brien's opinion," said Ezra Goodman in The New York Times, "pictures like these never go out of style. He thinks they appeal to the adventurous streak in all of us and constitute an imaginative escape from a world of reality populated by too many human monsters."

Shay's book, almost 2 years in the making, will no doubt be something to look forward to. Keep your orbs open for "OBIE." That title will be a must for every filmmonster fan's book collection.



O'Brien Joe

From the looks of things, it appears that Jean Crawford is going to be a terror film regular from now on.

WHAT EVER HAPPENED TO BABY JANET? STRAIT-JACKET, I SAW WHAT YOU DID . . . and now, a brand-new chiller coming up called TO MURDER WITH LOVE.

Before her serious illness, when she was cast for a leading role in HUSH . . . HUSH, SWEET CHARLOTTE, which she couldn't fulfill, Miss Crawford declared, "No more macabre films for me after this one. My macabre era is over." Apparently, tho, she's changed her mind about them.

Filmmonster fans of Southern Kaloifornia, your attention is directed to the SILENT MOVIE THEATER (OL 3-2389) and the MIDNITE MOVIES THEATER (Fri. & Sats. only, phone 467-5787), both of which L.S. houses frequently show great horror & monster pictures of the past. Give them a call to find out what's creeping—er, cooking—in the near future. If you know of a theater in your city that specializes in "our" kind of movies, be sure & let us know and we'll be glad to publish their phone number.

Carolyn Jones was determined to show up for girl-friend Chany Komack's baby shower but she was busy filming her tv series, The Addams Family. So she took a long lunch hour and went tearing over to Jackie Cooper's house, where the shower was being held. She walked into the house unannounced in her macabre costume and frightened everyone half to death!



Vincent Price

Vincent Price has finally admitted why he hired 15 armed bodyguards to watch over him and his home.

One nite not long ago, he says, he received an anonymous telephone call with the tip-off that a gang was planning to kidnap him!

Vincent, who has an art collection worth close to \$1 million, didn't take any chances that the tip was a phony. He made one phone call, and within 45 minutes, 7 bodyguards turned up to keep an eye on his home. They were

joined by 8 more in the morning, who escorted Price to the offices of American International Pictures, where the terror star discussed a new film by AIP to be shot in England.

RRORSVILLE... HEADLINES FROM

HORRORSVILLE... HEADLINES F

By Bill Obbagy

You might, if you saw Peter Cushing in the modern series of DRACULA & FRANKENSTEIN films, coolly patching together human monsters or exterminating vampires, imagine his house to be a veritable chamber of horrors. But you would be wrong. For this gifted graduate of the ghoul school of movie making is, in fact, a figure of shy charm & gentle manners.

His home in London is no fiendish den. There are no horrible relics of the supernatural on display. Instead, you'll find a delightful apartment with sleekly designed furniture and a few delicate water-colors gracing the walls. A number of them, incidentally, are his own work, for Peter, as many of his friends will attest, is a very talented artist. His favorite subjects, he says, "are the birds who wander the beaches of my ocean-side home."

Cushing's latest horror flick, by the way, is SHE, another Hammer Films spooktacular. Also in the cast are Ursula Andress (who plays a 2000-year-old woman) and Christopher Lee.

SHE, if I'm not mistaken, marks the 9th horror film in which Chris Lee & Peter Cushing have been featured together.



Lon Chaney

Lon Chaney is bemoaning the recent death of friend Robert C. Pepper who for the past several years also did many "stand-ins" for Chaney whenever there was a difficult stunt scene to be done. Pepper replaced Chaney for a spot in SON OF DRACULA which was ultimately cut, the horror star noted, and, in more recent years, in Chaney's tv series, Last of the Mohicans, which was aired until 1960.

Some gimmicks, like the one used for MACABRE, paid off. That was the one where I contacted the conservative Lloyds of London and requested an insurance policy. They were quite agreeable until I said that I wanted to insure everyone in the world for \$1000 against death by fright. The staid Lloyds of London blew its stack but after 2 weeks I came to America with the insurance policy.

"This became the most important part of the international campaign on MACABRE. Every person buying a ticket and going into the theater received the policy. The result exceeded my greatest expectations and proved a very valuable exploitation point."

Very valuable, indeed. That policy he got from Lloyds of London cost him \$10,000 (nobody died, fortunately) but from it he was able to reap a million dollars' worth of publicity.

William Castle Productions has sort of let it "leak" that they won't be using very many audience-bait gimmicks from now on.

Castle, who is famous, of course, for his insurance policies against death by fright, HOUSE ON HAUNTED HILLS' "Emergo", and about 3 or 4 other gimmicks, has now grown wary of the effectiveness of them.

Exotic villainess Barbara Steele of BLACK SUNDAY and PIT & THE PENDULUM fame recently wheeled into a gas station in her new foreign sports car.

The attendant looked at her rather puzzled. "I could swear I've seen you before," he said.

Replied Barbara, removing her sun glasses: "In your neighborhood movie house, no doubt?"

"Could he," he mumbled, scratching his head. "Where do you usually sit?"



Barbara Steele

Carroll Borland, the Undead Luna of MARK OF THE VAMPIRE, recently appeared live (!) in a musicomedy skit she created called My Fair Zombie.

A reporter actually went to Transylvania and looked up the world's most (infamous castle) In case you missed it, what he found was told in a feature called "A Sentimental Journey to Dracula's Hometown" in the 27 March '65 issue of Saturday Evening Post.

Orson Welles, who will always be remembered for his "Martian invasion" radio scare of 1938, is nowadays a resident of Madrid, Spain . . . and has become great friends with Generalissimo Franco.

Orson has been a guest at dinner & parties in Franco's home, and Franco, likewise, has dined at the home of Welles.

The first time the dictator went to Welles' villa for dinner, the building was surrounded by guards with machineguns. At dinner, Franco had one of his aides taste the food first. (Apparently, he'd seen some of Orson's movies . . .) This precaution offended the outspoken Welles and his mighty voice boomed out in indignation. Franco did his own tasting after that.

END

HORRORSVILLE... HEADLINES F

THE CHANGE OF THE 60 years in



From youth & beauty . . .



to middle-age & horror . . .

An insane rampage of death & destruction. The penalty?

The forbidding fate of *The Man in Half-Moon Street*, of SHE Who Must Be Obeyed, of the woman who dared to leave Shangri-La: she withered & died.

"She" was Coleen Gray in Universal-International's 1959 horror film *THE LEECH WOMAN*. In it she aged from a beautiful young woman of 25, thru 35 to 65, and eventually became on-screen an old hag of 85.

Commented Coleen: "It was my most difficult role. Some days I didn't remember if I should be trembling with age or vibrating with youth!"

As the story went, when aging scientist Dr. Paul Talbott (Phillip Terry) learned of a fantastic tribe of savages in Darkest Africa which had discovered the secret of eternal youth, he excitedly

gave up his work in America and with his wife June (Coleen Gray) rushed off to the ancient & mysterious continent.

The couple was captured by the fierce natives and permitted to watch the strange rituals that transform an old woman into a young girl. Obsessed by what she saw, June pleaded with the tribal leaders to make her young once more. However, to perform the amazing ceremony, certain powders had to mixed with secretions from the pineal gland (a section of the brain) of a live human male, a process that killed the man.

June's married life of misery caused her to offer her own husband as the sacrificial victim. Within minutes, while Paul lay dying, her graying hair and withered limbs were made young again, and she became a beautiful restoration of her younger self.

THE LEECH WOMAN

60 seconds



... to old age & death!

Arriving unrecognized back in America, posing as her own cousin June, youthful but completely psychotic, she captured the love of her attorney, Neil Foster (*Grant Williams*). Suspicious, Neil's fiancée Sally (*Gloria Talbott*) violently but hopelessly opposed her.

Suddenly June discovered herself aging rapidly, revealing that the drug was only valuable for short periods of time. So, desperately seeking the bodily substance necessary for an additional dosage, she got acquainted with a stranger and killed him. However, there were witnesses to the crime who had seen the "old woman" commit the murder, and the police were completely baffled when they traced the fingerprints to the young & beautiful June. There was no evidence to show June as the murderess, so investigator Garvey (*John van Dreelen*) was forced to question her and there-

after eliminate her from the list of suspects.

For revenge, June killed Sally when she learned that Neil still loved her better than herself. Unexpectedly, signs of recurring age appeared, and Garvey again became suspicious. In fright & rage, June quickly administered to herself the pineal hormones of the dead Sally, but found that this caused her to grow *older*, not younger. Soon she was an ancient & wrinkled crone, realizing too late that only the drug created from male glands was effective.

The police at last had their prime suspect, with all evidence pointing to her, and June fearfully fled from her accusers. But as her weakened limbs struggled vainly to run, she became time's captive, her body crumbling into a pile of dust . . . blown away by the winds.

END

MIXED MONSTERS

fiendish foulups of creature features

Dr. Acula stubs his toe

Not since the great cowboy star of the silents, Tomb Mix, kissed the girl instead of his horse, has there been such a mistake as in our last issue, #23, where our printer's devil (son of Dr. Acula) mixed up the caption and succeeded in misidentifying Carroll Borland as Vampira!

FM's friend & re-discovery, Carroll, of course was the original *respetina* (female bat) of the sound era, playing Luna to Bela Lugosi's Count Mora in *THE MARK OF THE VAMPIRE* (MGM, 1935).

Vampira (Milla Nurmi) thrived on TV (also on blood) and had her heyday in horror films about 20 years later.

Actually both vampire ladies were at the opening of *THE TOMB OF LIGEIA*, but *Carroll Borland* was the slinky siren in the leopard skin coat pictured on p. 40 of our May 1965 number, not, as erroneously stated, Vampira.

The American President of the Oliver Reed Fan Club wrote us, "Much as I appreciate seeing pictures of Our Hero in your pages, I am afraid someone on the staff erred in identifying him as the moldy man on the inside front cover of *MONSTER WORLD* #3." At first we didn't think Sally Bartok knew what she was talking about but then a letter from Tony Brzezinski convinced us. Tony pointed out that our "hidden horror" was a picture far rarer than we had thought. It would have been unusual enough had it been, as we believed, a foto of Oliver Reed during his werewolf transition in *CURSE OF THE WEREWOLF*; "but what it really was," Tony enlightened us, "was a scene only seen for a split second on the screen: the father of MR. SARDONICUS as he lay moldering in his grave!"

We congratulate Sally on her eagle eye and take this opportunity to alert the many fans of werewolf man Oliver Reed to the fact that contact with the club in his honor may be made by getting in touch with Miss Bartok at Apt. 2C, 4 Eisenhower Ave., Trenton, NJ 08618.

And out thanks to beastophile Brzezinski for



Large pic, Oliver Reed in Universal's great Hammer release of 1961, **THE CURSE OF THE WEREWOLF**. Small insert, a repeat from the inside front cover of the Apr. '65 issue of our companion **MONSTER WORLD**. Looks like the werewolf in a state of transformation, you say? Guess again! Then read the article to learn the amazing identity of the ghoul in the small pic!



The 8th Wonder of the World, conceived by Cooper, built by Delgado, brought to "life" by O'Brien. Long Live Kong!

calling to our attention that we had presented an exclusive scare picture far scarcer than we had bargained for.

we done kong wrong!

Finally, *FM* gladly makes a correction on another case of mistaken identification.

A fantastic book was published in 1932. Thirty-two years later it was destined to be as rare as dinosaur steak and as sought after as a hair from Harryhausen's head. It had a fabulous multi-color jacket, a dramatic montage of an ape as big as an allosaurus fighting a *Tyrannosaurus Rex*; the same great ape shaking the bars of a steel cage; a lost world of prehistoric monsters; and King Kong atop the Empire State building, fragile Ann Darrow clutched in one huge hairy paw, a pilot spilling from a plane being crushed from the sky by the other enormous hand.

Inside the book jacket, these exciting words described the work:

This is the thrilling story of Beauty and the Beast . . . Beauty . . . a waif from the sidewalks of New York . . . the Beast . . . a monster from the dim dawn of Time itself. Against a backdrop of steaming jungles, haunted by prehistoric terrors . . . dominated by the mighty "Kong" . . . Ann and her mate battle through dangers that Man can only dream about today. King Kong claims her as his bride, fights for her with man-eating dinosaurs . . . wades through the asphalt of primeval swamps to battle with three-horned monsters who should have died ten million years ago . . . then in the man-made mountains that

A whole new generation of horror fans has discovered Carroll (Lune) Borland, shown here in her famous role with Lugosi in *MARK OF THE VAMPIRE* (MGM '35). Carroll is hitting the come-back trail, having appeared recently in person in Hollywood in *My Fair Zombie*.





Vampira (accompanied by Tor Johnson) goes into her trance in **PLAN 9 FROM OUTER SPACE**, 1958 film with the last footage on Lugosi.

are New York . . . King Kong finds his dramatic end.

Here is a story that has never been told before . . . a story to challenge all who admit imagination.

And who turned this famous animation film into a 249-page book? The novelization was credited to one Delos W. Lovelace.

So far so good.

But somewhere along the line, sometime in the past, someone said to us: "Delos W. Lovelace was the wife of the producer; that was her maiden name." Never having known anyone named Delos before—it sounded somewhat like a nickname of or another form of Dolores—we accepted this as fact.

In several past issues of *FM*, in our Yearbook and first Paperback, we have repeated the misinformation that Delos W. Lovelace was the wife of Merian C. Cooper, KONG'S producer.

Then!

KONG-size bombshell

On the site of October 1st, 1964, the editor of this magazine was participating in a meeting of the Miniatures & Special Effects Committee of the Hollywood Museum. He sat next to Mr. Cooper (and several chairs away from Kong's builder, Marcel Delgado) as he heard exciting plans discussed for a possible re-creation of a life-size Kong from the waist-up, a huge machine-operated model of the King whose eyes would roll, jaws would clash, throat would roar—a major attraction for the public.

The editor handed Mr. Cooper a copy of *The Best from Famous Monsters of Film*, pointing out Mr. Cooper's picture on page 22.

A moment later Mr. Cooper erupted like Mt. Vesuvius in another of his spectacles, *THE LAST DAYS OF POMPEII*. He gave out a laff as loud as Kong being tickled on his funnybone with a feather from a roc's wing.

"I just talked with my old friend Delos Lovelace this afternoon," he said, "and he is positively not my wife!"

FJA's face turned as red as a pterodactyl's tongue.

But we always face up to the facts, so we admit *FM* was in error. We repeated a mistaken statement, which we are happy to retract and set the record straight.

Nobody should know better than Mr. Cooper who he is married to. She is the former motion picture star Dorothy Jordan, still young, still lovely, fondly remembered by those who saw her when she graced the silver screen.

"Lovelace was a business associate of mine at the time," Cooper went on to explain. "Edgar Wallace was supposed to write the book but after he died Delos got the job. He got \$600 for it."

Future historians, please note! Delos W. Lovelace was (and is) a male. He is not now nor never has been married to Merian C. Cooper. He wrote the book "King Kong".

And some day before long we hope we'll meet up with Mr. Lovelace and he'll have a king-size sense of humor, large enough to inscribe our copy: "Thanks for correcting a Kong-size mistake!"

END

A MESSAGE FROM THE CASTLE OF TERROR

My dear fellow Monsters

First of all, let me thank you for the many wonderful letters you have been writing to me. I have answered every one of them personally and I will continue to try to answer all your questions.

Just write to me at Universal Studios, Universal City, Calif., and I will clip my pen in per bleed and send you a reply as soon as possible.

It's great being a columnist and having my own place in FAMOUS MONSTERS Magazine because it gives me a chance to meet each one of you personally. We all have a common interest—bigger and more horrible monsters—and I'm just the monster taking them to you. So keep those letters coming.

Next, I am happy to report that I'm having my 13th Anniversary very soon. One more scary motion picture and the big 13th will be almost—my 13th shocker, and believe me, it will be big & scary!

I'm going to dedicate it to ALL OF YOU, but as yet I'm not exactly sure just what it's going to be. All I can say now is that when I dream at night, I dream in blood, and in my dreams all sorts of horrible things happen, so perhaps that's where I'll get the idea for my next picture.

I have a big surprise for you and I think you'll be very excited about it. Just now it's still a secret but in my next column I'll tell you all about it.

I've been busy putting the finishing touches to I SAW WHAT YOU DID! and I believe you'll all agree that it's the scariest picture I've ever made. It will be coming to your theatre this summer, and sisters Jane Crawford may have seen her WHAT EVER HAPPENED TO BABY JANE? and in STRAIT-JACKET. She even appeared in a short picture with Lee Chaney, Sr.

There are also 2 sixteen-year-old girls in I SAW WHAT YOU DID! and wow, do they get into trouble! I promise that you won't sleep after you see it—that's why I'm sending it to you during the summer, when you won't have to go to school the next day.

Meanwhile, keep the letters coming, tell me what kind of pictures you'd like me to make, and don't forget to watch for the Big Surprise in the next issue. I enjoy hearing from you because you're all my horror friends & friends.

See you next issue.

My best in blood



Bill Castle
William the Word Castle

(continued from page 6)

for FM & NW as both "news" seem to be at their all-time low now.

DAVID KHAN
W. Sacramento, Calif.

AND THE PENELOPE SWINGS AGAIN

First of all I want to say what a complete fool I have been for not buying the best magazine on the stands today FM.

I have just started collecting FM with fantastic issue #33. It would like to add that the article on Wm. Castle was splendid!

My best friend, who also collects FM, has every issue except 4 & 51, but has been going to the local newsstand for FM with me for the past 2 years. All time while he was buying FM I was buying a screen magazine. I always said to him he was wasting his money (I was more 50¢ on a monster).

Well, last week I had an extra 50¢ in my pocket so I bought FM. When I completed it I said, "If I ever miss an upcoming issue I'll put myself in an iron maiden!"

I am now ordering back issues and when I get most of them you have my grovel of honor I will subscribe.

RON HEARN
Miami, Fla.

IS THERE A NUTKIN IN THE HOUSE?

Anyone who says the issue with the model of King Kong on the front was "horry" is a big fat NUT.

How about a lots of Ray Harryhausen's plaster cast of his great model, the first I'm sure a lot of people would enjoy it. ICK; coming up!

Wallace Val Warren was not in BRINK! BEACH! Explains Wolfman Val Warren was in BRINK! BEACH! on the front shows in LA, Warren's home town & tons of others places have no idea why he should have been cut out of the post projected in your town!

MISSED WOLFMAN WARREN



ALAN C. GAUDLE, CORINTH, MISS.

LIKES AMATEUR FILM ARTICLES

Let's have more on amateur movie co's such as Aulac in #32. It goes to show that anybody, once you set your mind to it, can do a good job. Who knows, they may be the future Universal and Hammer co. of the horror set.

MURRY HARMER JR.
Bundick, Maryland

• That's how Bert I. Gordon & Curtis Harrington got their start.

Hurry fan—



RAY "HERO" HARRYHAUSEN

MURRAY FOR HARRYHAUSEN! DEATH TO THE DISBELIEVERS!

I have seen several of Willis O'Brien's movies (KING KONG, SON OF KING, ANIMAL WORLD) and several of Ray Harryhausen's movies, the latest of which was JASON & THE ARGONAUTS, which I sat thru twice. I think it's the best movie ever made, second only to KING KONG. (That must make KK the most best movie ever made!) The only thing I didn't like was the audience. They would laugh at the skeleton warriors & the bronze giant, & this was disgusting to see people from 3 yrs. to 60 yrs. go into hysterics when the skeleton warriors started marching towards Jason and his companions or when the warriors charged them. They don't seem to realize or appreciate how hard it took to make those special effects, especially the animation. It is downright infuriating to know that Ray Harryhausen went to such efforts to present a truly great adventure-fantasy film and see the hundreds of people in the audience sit there & laugh.

MIKE JACKSON
Nashville, Tenn.

• We can sympathize with your animosity towards such an ill-informed audience.

PUNY THIRTY

No. 30—fantabulous! Cover simply great. EYL OF FRANKENSTEIN—del., superb, wonderful!—the best preview you have had for quite awhile, outdoing some of your finebooks. The worst thing about the issue was the ridiculous profile on a 3—whatever happened to "Inside Ackerman"? It was always very interesting & sensible. ("Inside Ackerman" was dropped out of the magazine at the publisher's request. Also "Voice of Fiendness" & "Misage World" The "Voice of Fiendness" section has had to be discontinued due to abuses of it made by some readers who caused legal action against them to be threatened by several studios.) Please expand the letter column. (This one long enough to start you.)

JEFF DAX
Oak Harbor, Ohio

BRAC FACT

"The Powers of Dracula", a fine article letting the world know facts beyond the superficial impression usually imposed. But permit me to note a hypothetical error in No. 5: the length of the stake should be 3 feet instead of 3

(continued on page 76)

EXITING FILM STORY MOLE PEOPLE

500 photos



FROM A LOST AGE... HORROR CRAWLS FROM THE DEPTHS OF THE EARTH!... A SAVAGE CIVILIZATION A MILLION YEARS OLD, RAGING WITH BLOOD-THIRSTING FURY!

Teen-age twisting! NIGHTMARE! MAYHEM! HORROR of PARTY BEACH OUT OF THE SEATHEY CAME!!!



... OUT OF THE SEATHEY CAME... TRANSFORMING A CAREFREE, TWISTING AND PROLIC-FILLED TEENAGE BEACH PARTY INTO A NIGHTMARE OF MONSTERS, MYSTERY & MAYHEM!

CURSE OF FRANKENSTEIN HORROR OF DRACULA!

The most HORRIBLE creature!
The human VAMPIRE rise!!
SCREEN DOUBLE FEATURE!!



SEE THE MOST HORRIBLE CREATURE EVER CREATED! SEE THE HUMAN VAMPIRE RISE AGAIN! THE SCREEN'S GREATEST DOUBLE-CREATURE SHOW BOTH IN THIS ALL-NEW PHOTO-STORY MAGAZINE!

EACH
STORY
TOLD IN

500 photos!

AN ENTIRELY NEW
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Please rush me a COPY of UNIVERSAL PICTURES' THE MOLE PEOPLE, for which I enclose 35c plus 15c for handling & mailing.

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Please rush me a COPY of HORROR OF PARTY BEACH, for which I enclose 35c plus 15c for handling & mailing.

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Warren Publishing Co., Dept. MO-34
1426 E. Washington Lane, Philadelphia, Penna.

Please rush me a COPY of CURSE OF FRANKENSTEIN-HORROR OF DRACULA, for which I enclose 35c plus 15c for handling & mailing.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP CODE _____

Yes! RUSH!

A OK! on the double

Flash to me!

leaves. (You are quite correct and several other readers wrote in to note that 3rd got confused with 3rd in the process of transferring the type-written word to the printed page.) No. 4, also in "His Weaknesses," is true, "once contact with the sun he will die, as his whole body will crumble into dust," but it must be taken into consideration that he may change his form from human to vampire or vampire to human, at exact sunrise or sunset, making him vulnerable only if he remains in his vampire form and sleeps in his coffin during the day.

RICHARD DICKERSON
Piscataway, N.J.

COUNT DRACULA



LUIGI LOVES ETERNAL

Miss Bela Lugosi buried in Count Dracula's cap—**JAMES PETERSON**
• Yes, he was, Jim.

I would like to know the date of Bela Stoker's birth & death and the date of Bela Lugosi's birth & death—**EDWARD F. FALVO JR.**
• Bram Stoker, Nov. 1847, Apr. 1917. Lugosi, according to his Death Certificate, at which I have a copy and am enclosing, he was born 30 Oct. 1882 in Hungary and died in Hollywood at approximately 6:45 on the evening of 16 Aug. 1956 of a heart attack. His parents were both Hungarians, father, Stephen Blasko, mother's maiden name, Paula de Vojak.

BACK WITH ANOTHER DRAC QUESTION

In the article "The Powers of Dracula" when Jimmie Vestal speaks of the Sacred Water shouldn't this be the Sacred Water?

JIM SHOLOT
Lansere, Calif.

• Author Vestal, we'll invite you to write in and say which you meant. Orland it appears to us that either interpretation might be right: that a vampire would be affected both by sacred (holy) water and the sacred communion wafer used during masses. Of course, the use really is a garden (back) to know would be—a vampire. We shall watch our mail closely for a postmark from Transylvania.

WITH US SINCE ISSUE No. 21

I have watched the growth of your magazine since the 2d issue. Thru your magazine I seem to know personally all Hollywood's greatest horror actors. I have never seen a monster mag like yours altho I've gotten others who have tried to duplicate it. And I'm glad nobody has. You also try to show the human side of horror actors. And with all the wonderful things you've done to make your magazine as great as it is, and for only 50¢, and some creeps still aren't satisfied.

Please put more monster equipment in your mail order section. I have ordered a number of things from your mag and I say this to fellow readers: I was not disappointed in anything I've ordered.

I hope you don't think I'm an apple polisher, I've wanted all this time to see if your magazine would take off like the rest, Bop. But I'm very happy to see it wasn't that way. I thank you

for being patient with me but I had to get it off my chest

BILL WINKLER
Niagara Falls, NY

FRENCH FAN

I thank your No. 30 was a real masterpiece. All the photos were superb and all the articles were exciting. I especially enjoyed the photo coverage on EVIL OF FRANKENSTEIN (one of my favorite monsters) and the terrific article about the "Giants from Japan." I am a superfan of Japanese science fiction movies and everything concerning Gijyū Tsuburaya & Inoshiro Honda's work interest me. In France, also, we have just seen GIGANTILLA, GIGANTIS, ROSAM, MYSTERIANS & HUMAN. Since that, nothing from Toho! And I would give anything to see MOTHRA or KING KONG VS. GODZILLA! But, happily, there are your magnificent magazines, your reviews, your previews, your photos, your articles, your jokes, and all that makes of **FAMOUS MONSTERS & MONSTER WORLD** the best magazines in the world and the most sympathetic ones.

Keep up the monstrous work (and excuse my English faults).

P.S. If there is one of your young American readers liking the same movies & the same filmmakers I like (R. Gorman, E. Tsuburaya, T. Fisher, R. Haruyasu & N. Jaro), I should correspond with him with great pleasure. I am 17-years-old and like as fact everything concerning the "Cinema Fantastique."

THIERRY SCHNETTERS
2 rue Jean Dailly
Asnières (Seine), France

The Famous "Greep"



RENATO ALTIERI

QUESTION & ANSWER (7)

Is Rondo Hatton the guy that played Meluk
• **THE APE WOMAN?**

THOMAS HEINERICH
P.O. World, Tex.

• **THE APE WOMAN** is a new Italian horror pic, made long after Renato Hatton's death. I imagine you're referring to the Universal film in 1945 **JUNGLE GAFVINE**, about an ape woman. Hatton was in it. I don't know what his name was off-hand. Meluk sounds like possibly it was meant to be spelled **Meluch**—Dr. Acala.

Want to write us? Use if we could stop you? Address your comments, criticisms, questions, rants, raves & whistles to —

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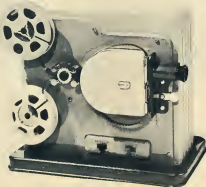
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6—ISSUE

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